





# THE VISION OF VĀSAVADATTĀ

(SVAPNAVĀSAVADATTAN)

With stanzas attributed to Bhasa in various  
anthologies and extracts bearing on the legend  
of Udayana from the *Ślohasamgraha* of  
Buddhasvamin, the *Brhathathamañjarī*  
of Ksemendī, the *Kathasaritsagara*  
of Somadeva

Edited with an Introduction, English Translation  
Lexicographical, Critical, Grammatical, Mythological,  
and Historical Notes,

BY

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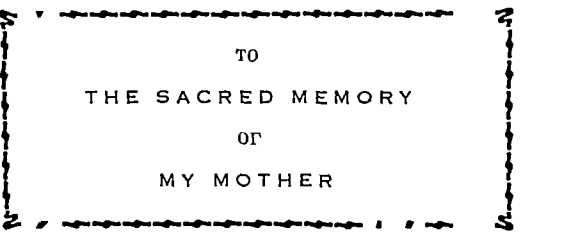
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TO  
THE SACRED MEMORY  
OF  
MY MOTHER



## PREFACE

A hitherto unutilised palm leaf MS, written in old Malalam characters, has been collated for the edition of the play. The text of the play, given by this MS, is identical with the Trivandrum text. Variants are few and unimportant, such as *sadharanau* or *ubhau* for *bhatau*. The MS shows a peculiarity in writing Prakṛta. It avoids conjunct consonants. But the presence of a conjunct consonant is indicated by an *anusvara* placed on the immediately preceding syllable e.g., उस्सरह् is written as उसरह् अय्य = अय । सप्पज्जह् = सपज्जह् । जणस्स = जणस । भद्दमुहस्स = भद्दमुहस । अत्थि = अत्थि । भट्टिदारिआ = भट्टिदारिआ । and so on. This peculiarity of writing is confined to the Prakṛta only and is not extended to Sanskrit passages, where conjunct consonants are written in the usual way. An intervocalic aspirate tenuis and aspirate media mute consonant is frequently not reduced to the pure aspirate, e.g. अहिअ is written as अघिअ. Further पमावता is written throughout as परमावता.

The MS begins हुरि श्री गणपतये नमः श्री सरस्वत्यै नम । अविघ्नमस्तु । नान्य ते ततः अविशति सूत्रधार । It ends स्वप्नवासयद्वा समाप्तम् । शिवमस्तु ।

The colophon at the end gives the full title, *svapnavāsavadattam*. M. M. Ganapati Śāstrī was therefore, right in saying that the *svapnanatakam* — the title read by his MSS — was an abbreviated

form of the full title His statement is now confirmed by the evidence of this MS This evidence makes invalid the argument, adduced by several critics, that the *svapnanātakam* should not be identified with the *svapnavāsavadattam*, on the ground of the difference of their title. It is now clear that the titles are not different The shorter title is an abbreviation only.

The published editions of the *SVD* generally print the Sanskrit *chāyā* at the bottom of the page, as a sort of footnote. The result of printing the *chāyā* in the above mentioned manner is that a student need not refer to the Prākṛta at all. The practice of the students is to ignore the Prākṛta entirely and to study the *chāyā* only Their task of ignoring Prākṛta is facilitated, so it appears, by putting the Sanskrit *chāyā* together in one place, bodily separated from its Prākṛta original, which is absolutely ignored This is an undesirable state of affairs The study of Prākṛta should be encouraged. The first need for this purpose is therefore to produce a text, which does not print the *chāyā* in the aforementioned manner. The *chāyā* is, in this edition, immediately put below its Prākṛta original, and is distinguished from the latter by the use of a smaller type. It is so arranged that it does not obtrude itself upon the reader, nor does it break the sequence of sentences The student will, in this case, find it difficult to ignore the Prākṛta. His eye will perforce be drawn to the

affinities of Prakṛta and Sanskrit, to the large number of identical and closely resembling words of the two languages, and the changes which Sanskrit words undergo in Prakṛta. He will be impelled to make a comparative study. The method of printing the Sanskrit *chaya*, used in this edition, will thus tend to create, in him, an interest for Prakṛta.

It has been noticed that Indian students are unable to transliterate Sanskrit correctly in Roman, even after their graduation. Nor do they find it easy to read Sanskrit texts transliterated in Roman characters. This inability puts them at a disadvantage, for they cannot utilise several texts of Pali and Sanskrit works, which are published in Roman characters only, and are not available in Devanagari or other Indian characters. The result is, that the sphere of their scholarship is considerably narrowed. The fault however is not theirs. They seldom receive any training in transliteration. Indian text books, prescribed for them, generally do not use any diacritical marks at all. Nor do the teachers insist on correct transliteration. The students thus never learn the use of diacritical marks. A suitable text book, using diacritical marks correctly, is therefore a desideratum. The object of the present volume is to supply this need.

Further, it provides facilities for a thorough study of the play *S V D* Passages from various



writers, bearing on the legend of Udayana, are collected together

The first extract is taken from the *Ślohasamgraha* of Buddhasvāmin. Its date is not later than the 10th century A D and it represents what is called the Nepalese recension of the *Bṛhat Kathā*. It is called Nepalese, because the MS of the *Samgraha* was discovered in Nepal\*. The *Samgraha* relates the story of the birth of Udayana only. No mention is made of the romance of Vāsavadattā, nor of the acquisition of Padmāvatī. But the author seems to be familiar with these episodes of Udayana's life, as he mentions both the queens by their names and makes reference to incidents connected with their history.

The second extract is taken from the *Bṛhat-kathāmañjarī* of Ksemendra. The author flourished in the beginning of the 11th century A D. His account of Udayana's legend is very much condensed, and does not materially differ from that of Somadeva. The account of the winning of Vāsavadattā, which forms the subject matter of the play, the *Pratijñā Yaugandharāyana* and is not of immediate interest for the study of the *SVD* is therefore given in its abridged form.

The third extract is drawn from the *Kathāsaritsāgara* of Somadeva, who flourished in the latter half of the 11th century A. D. The story

\* It was discovered by Professor Sylvain Lévi and edited by M. F. Lacote.

of the acquisition of Pādmavatī,—the subject matter of the *S P D*—is derived from the work of Somadeva, as his version is fuller and more amplified than that of Ksemendra. The works of Somadeva and Ksemendra represent what is called the Cashmerian recension of the *Brhat Kathā*. The object of these extracts is to induce a student to make a comparative study of the legend of Udayana. He should note the difference in the story of his birth, as related by the Nepalese and Cashmerian recensions of the *Brhat Katha*. He will be enabled to construct a complete story of Udayana's adventures from the extracts of the Cashmerian writers. This can then be compared with the version represented by the plays of Bhāsa. In addition, a student is provided with materials to make the acquaintance, and comparative study, of the works of three different Sanskrit writers, *i e*, Budhasvamin, Ksemendra, and Somadeva.

In discussing the problem of Bhasa, I have not taken into consideration the evidence of Prakṛta of Bhasa. At one time, it was believed that the Prakṛta was archaic and represented a more primitive stage than that of Kālidāsa. Examples of archaic forms are the following — *Ahaṁ* later *haṁ*, *tava* later *tumha* or *tujjha*, *kana* later *kadua*, and *ama* later obsolete. Archaic form is often used with its later form *amhaṇam* and *amhaam*, *tuvam* and *tumam*,

*hissa* and *hīsa*, *dissa* and *dīsa*, *arhā*, *arhadī* etc without *svarabhakti*, and *arihadī*, *raṇam* and *raam*, still later *amhe*. Acc pl in *ām* is another archaic feature, first distinguished in the edicts of Asoka and plays of Aśvaghoṣa. Lesny, Banerji-Śāstrī, Sukthankar and Printz have made important contributions to the study of the Prākṛta of Bhīṣa. But it has now been made clear by Dr. Barnett that the Southern MSS of plays of 7th century A.D. and even later, have also preserved archaic forms of Prākṛta. It is a peculiarity of Southern MSS. The preservation of archaic forms of Prākṛta in Southern MSS is therefore no indication of its age. The evidence of Prākṛta is unreliable. No useful purpose can be served by its testimony. I have therefore ignored the evidence of Prākṛta.

There are several English translations of the *S V D*. Somadeva's *Kathāsaritsāgara* has also been translated into English. But no English translation of the works of Buddhavarman, and Ksemendra has so far appeared. A French translation of the *Samgraha* was published by Lacote, but the *mañjarī* of Ksemendra has not, up till now, been translated into any language.

I have therefore added an English translation of my own. I have also translated the play, the stanzas, and other extracts. In my translation, I have endeavoured to reproduce the qualities of the originals, as far as it is possible to

reproduce them in prose, and with the obvious limitations of one, whose mother tongue is not English. The notes are elementary and are chiefly meant for students.

I had translated all the plays of Bhasa into English in 1921. The MS is still awaiting publication. I had collected at the time the parallel passages from various plays. Dr Sulthan has since then published a *concordance of the dramas of Bhasa*. The *concordance* is a methodical arrangement of identical stanzas, hemistiches, lines, longer and shorter prose passages. The author does not take parallel scenes of the plays into consideration. I have nevertheless consulted the *concordance* with advantage.

It is my pleasant duty to thank Mr N. Parneshwarim Aiyar, B Sc., for making a Devanagari transcript of the Malayalam MS for my use.

University Hall,  
LAHORE  
10th April, 1925

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## INTRODUCTION

There lived, in ancient India, a poet named Blissā. He was a great poet as well as a great playwright. His fame had spread far and wide. As a dramatist, he had acquired great glory. He had written a number of plays. These plays fascinated his contemporaries and generations of posterity. They were staged on occasions of great festivals. At coronations of kings, on the consecrations of temples, fairs, parks, and other public buildings at the time of annual worship of particular deities on the assemblage of great multitudes of men at places of pilgrimage, his plays were represented and attracted large audiences. Testimony to these facts is borne by eminent poets like Kālidāsa and Bāṇa. It is therefore a matter of regret that no chronological nor historical information about him is forthcoming. We do not know the time when he flourished. We have no idea as to the environment under which he was brought up. We can say nothing with regard to the influences, which moulded his thought and character, or the vicissitudes through which his life must have passed. Whether he had to struggle for his livelihood or lived comfortably at the court of some appreciating patron king is a problem. The circumstances of his birth, education, residence, and society are absolutely unknown. This lack of information produces a sense of void,



of something missing. But in this respect, he shares the common destiny of many other eminent Indian writers like Pāṇini and Kālidāsa, whose lives are mere hypotheses, and whose dates, subjects of controversy and academic discussion. Nevertheless nature has been unusually unkind to Bhāsa. Pāṇini and Kālidāsa live at least through their works. They are immortalised by them. But in the case of Bhāsa, even his works have disappeared. So complete is this disappearance that not a single poem or play of his has survived. A cruel fate has reduced Bhāsa to a mere wandering though distinguished name. The fire of passion, the vividness of his high-soaring imagination, the sweet melody of his rhythm and the force of his eloquence are all hushed up in oblivion.

But a few stanzas of Bhāsa have come down to us, being preserved as quotations by the compilers of various anthologies. The compilers merely assert that a particular stanza belongs to Bhāsa. They do not state the source of their quotation. The anthologies were compiled at a considerably late period. They roughly date from the 14th century A. D. Being not contemporary with Bhāsa, the compilers evidently could not possess first hand information. Were they familiar with his works? There is no evidence to show that they were. There is often a difference of opinion among them with regard to the attribution of

particular stanza. For instance, the stanza, which occurs as No 3330 in the *Śaṅgadhara-paddhati*

‘ Whence is this diametrically opposite nature of the noose in the form of the arms of the beloved ? When entwined round my neck they restore life back to me but removed they take it away ’

is attributed to Kalidasa by the *Subhasitavalī*, to Śyāmala by the *Saduktikarnamṛta*, and to Bhaṣa by the *Śaṅgadhara-paddhati*. This discrepancy shows that the compilers had no precise and definite information before them. They seem to have utilised some oral tradition which however was not uniform and unbroken. One has therefore to be cautious in accepting the statement of anthologies when they attribute any stanza to Bhāsa. I, however, suggest that the stanzas which are unanimously attributed to Bhāsa by all the anthologies should alone be accepted as composed by Bhaṣa. The stanza, which are not so unanimously attributed to Bhāsa, or are attributed to different poets, or to more than one poet, should be regarded as of doubtful authorship. There are ten stanzas which are unanimously attributed to Bhaṣa. They are nos 1286, 1353, 1619, 1628 and 1821 in the *Subhasitavalī* of Vallabhadeva, nos 3292 in the *Śaṅgadhara-paddhati*, nos 1112, 2383 and 2872 in the *Saduktikarnāmṛta*, and a stanza quoted by Jalhana in his *Sūktimuktavalī*. Judged by these stanzas, Bhāsa was indeed a great poet. He had a vivid imagination and great

poetic power, cf, e. g, stanza, *the Sāra*. no 3292. I give the translation below 'The line of sandal paste, painted as a decoration on her forehead by her friends, looks as if it were a bandage for the wound, caused by the arrows of cupid in the form of a dimple of her slightly pale and emaciated cheek' Cf. also the stanza, quoted by Jalhana 'All that the gods obtained from churning the ocean with hard labour is seen on the face of a beautiful woman Celestial flowers are her fragrant breath, the moon her cheeks, nectar her lower lip; and poison her bright, side-long glance.'

His similes are apt, striking, and pleasant. His description is quite original, cf stanza, *the Sadu*. no 2872. The translation is the following: 'The moon is pale like the face of a damsel separated (from her lover) The lustre of the sun is feeble like the authority of a man deserted by fortune. The blazing fire is pleasant like the anger of a newly-married bride. And the freezing wind is biting like an embrace of a wicked person.' This is the description of winter. With this may be compared his description of autumn, i. e., stanza, no. 1821 in the *Subh*: 'The sun burns fiercely like a low-caste man made newly rich. The black antelope discards its horn as an ungrateful man his friend. Water becomes clear like the inner consciousness of a sage. And mud, like a poor lover, is being dried up.'

Stanza, *the Subh*. No. 1353, describes an ideal

wife 'She grieves when I am distressed, rejoices when I am happy She is sad when I am depressed, speaks gentle words when I am harsh with rage She knows her time, relates most charming tales and is pleased when I praise her She is one yet many, she is my wife, my best guide, my friend, and my most fascinating maid'

This recalls to one's mind, the lines of the famous poem of Wordsworth, *She was a phantom of delight*

'A perfect woman nobly planned,

To warm, to comfort, and command ,

With this may also be compared Pope's lines of admiration, bestowed on Bolingbroke, see, *Essay on Man, Fourth Epistle, line 390* 'Thou wert my guide, philosopher, and friend'

The appeal in stanza no 1619 in the *Subh* is couched in simple and dignified words It is fiery, passionate, and irresistible The *virodhahbasa* is beautifully brought out in the first hemistich of the stanza, *the Subh* no 1286 'She is but a girl yet well acquainted with the manifold manifestation of the five arrowed cupid She is slender but her slim frame is overloaded with the burden of her breasts'

An instance of paranomasia with a happy combination of pleasing words is furnished by the stanza, *the Sadu* no 2383 'The tree in the form of love having been burnt, the nectar, stored in the jars of her breasts, transformed the youthful maiden into a creeper her line of thrilling hair

became its bristles; the three skin-folds (on her abdomen) its basin of water ' .

These stanzas display keen observation, vivid imagination, great power of description, striking and appropriate similes, an original point of view, and a remarkable intellectual quality. Their substance and their style, their matter and their manner have stamped them with a mark of beauty and power. These lyrics are the impassioned expressions of the poet's inmost soul and breathe the accents of genuine poetry. They are like chiselled pieces of marble wrought by the hand of some cunning artist. They are exquisite little pictures. Bhāsa truly paints in words.

His command on Sanskrit is evident from the variety of metres. Of the 10 stanzas, 2 are in the Vasantatilakā, 2 in Śārdūlavikrīḍita, 4 in Hārini, 1 in Upjāti, and 1 in āryā metre.

These merits were recognised by the literary tradition of India. In a list of poets, the place of honour, *i.e.*, the very first place is given to him by the poet Rājaśekhara. The stanza is the following

भासो रामिलसोमिलौ वररुचिः श्रीसाहसङ्गः कवि-

मैत्रो भारविकालिदासतरलाः स्कन्धः सुबन्धुश्च यः ।

दण्डी बाणदिवाकरौ गणपतिः कान्तश्च रत्नाकरः

सिद्धा यस्य सरस्वती भगवती के तस्य सर्वेऽपि ते ॥

Again in the prologue of the *Prasannarāghava*, Bhāsa is compared to the sweet, winning, and

the charming smile of the maiden, in the form of poetry The stanza is the following —

यस्याधकोरश्चिकुरनिकरः कर्णपूरो मयूरो  
भासो हास कविकुलशूरः कालिदासो विलासः ।  
द्वयौ द्वयौ हृदयवसति पचथाणस्तु य ए  
केषा नैषा कथय कविताकामिनी कौतुकाय ॥

Vakṛpatiṛja, the author of the *Gaudaradha* finds happiness in the work of 4 poets whom he names in the following stanza Bhāsa is again accorded the first, i.e., the place of honour —

भासस्मि जलणमिच्छे कर्त्तीदेवे अ जस्स रहुआरे ।  
सोब-घवे अ य-घम्मि हारेअदे अ आख रे ॥ V 800

“And whose heaven of delight is in (the plays of) Bhāsa, the friend of fire, in (the works of) the author of *Raghuvamśa* (Kālidasa), the angel of grace, and in the compositions of Subandhu and Harichandra ”

The disappearance of the poetical and the dramatic works of such an eminent poet is therefore an irreparable loss to Sanskrit literature

### THE TRIVANDRUM PLAYS

M M P Ganapati Śastry discovered and published 13 plays in the Trivandrum Sanskrit series In a learned and elaborate introduction, he attributed them to Bhāsa The publication of these plays and the theory of Bhāsa's authorship attracted a world wide attention and created almost a sensation in the circle of Indologists Ever since they have been the subject of innumerable studies by both European and Indian scholars

Messrs. Abhyankar, Banerji-Sāstri, Baston, Banarsidas, Bhide, Gulen, Jacobi Jolly, Kale, Sten Konow, Lacote, Lesny, Lindenau, Madanagopāla, Meerworth, Morgenstern, Pannālāla, Pavolini, Printz, Shirreff, Suali, Sukthankar, Thomas, and Winternitz among others accept the theory of Bhāsa's authorship of the plays Messrs Barnett, Bhattanāthasvāmin, A. K. Pisharoty, K. R. Pisharoti, Rāmāvatāra Sharmā, and Sylvain Levi do not accept the theory of Bhāsa's authorship. There is thus a difference of opinion among scholars.

The controversy can be divided into 3 main parts. The first problem is. Are these plays the work of one or several authors? The second problem is Who is the author or authors? The third problem is What is the age or ages of these plays? We shall discuss these problems one by one and in the order mentioned above.

### I Are these plays the work of one or several authors?

A distinguishing feature of these plays is their technique. A striking distinction is the position of the stage direction [Nāndyante tatah praviśati Sūtradhārah] In the plays of Kālidāsa and Bhavabhūti and as a matter of fact in almost all the plays of classical Sanskrit, the stage direction does not precede but follows the benedictory stanza, which may be one or more than one. Further the term *prastāvanā* of the classical

drama is replaced, in the plays of this group, by the term *Sthāpana*. These two characteristics distinguish all the plays of this group. It can therefore be concluded that these plays show a community of technique.

Against this conclusion, it can be pointed out that a farce the *Mattavilasa*, composed in the 7th century A. D. by a king Mahendira Vikrama Varma, of the Pallava dynasty and a contemporary of the Chālukya King Pulikesin II, employs the same technicalities. Besides the *Mattavilasa*, the *Ascaṇḍacudamani* of Śaktibhadra, the *Kalyana saugandhikam* of Nilanatha, the *Subhadradhananjanayam*, and the *Taptasamvaranam*, of Kulaśekharavarmā, the *Padmaprabhrtakam* of Śudraka, the *Dhūrtavitasamvada* of Isvaradatta, the *Ubhayabhisarika* by Vararuci, the *Padataditakam* by Śyāmalā have also the same characteristics. The *Kundamala* of Dinnaga uses the word *sthāpana* for *prastavana*. Except the first and the last, all these plays have the line *evam ārya mīśra vijñāpavami*, etc., in common with nine of the plays of this group, i.e., the *Abhiseka*, the *Balacaritam*, the *Dutaghatotkacam*, the *Madhyamavyāyoga*, the *Dutavakyam*, the *Karnabharam*, the *Pañcaratnam*, the *Svapnavasavadatta*, and the *Urubhangam*. It can therefore be maintained that the community of technique is not confined to the 13 Tivandium plays. It is true that these features are common but in one important respect,



the 13 plays fundamentally differ from all other plays. While the plays mentioned above give indication of the title of the play and the name of the poet, the 13 plays eschew all mention of the title and the poet. The 13 plays can thus be isolated from all other plays. They exhibit a family likeness. They form a distinct group by themselves.

Let us now examine each play individually. For the sake of convenience, the names of the plays are given in their abbreviated form\*. The plays may be grouped according to the subject matter in the following order:

- (1) The Udayana or historical plays PY; SVD
- (2) The fiction or original plays AV<sub>1</sub>, CD
- (3) The Mahābhārata plays BC, DG, DV, KB, MY, PR, UB
- (4) The Rāmāyana plays Abh<sub>1</sub>, PM.

#### \*LIST OF ABBREVIATIONS

- |      |                    |                            |
|------|--------------------|----------------------------|
| (1)  | Abh <sub>1</sub> . | Abhiseka Nātakam.          |
| (2)  | Av <sub>1</sub> .  | Avimāraka "                |
| (3)  | BC.                | Bālacaritam.               |
| (4)  | CD.                | Cārudattam.                |
| (5)  | DG                 | Dūtaghatotkacam            |
| (6)  | DV.                | — Dūtavākyaṃ.              |
| (7)  | KB                 | Karnabhāram                |
| (8)  | MV                 | Madhyamavyāyogaḥ.          |
| (9)  | PM.                | Pratimānātakam             |
| (10) | PR.                | Pañcarātram                |
| (11) | PY.                | Pratiññā Yaugandharāyanam. |
| (12) | SVD                | Svapnavāsavadattam.        |
| (13) | UB.                | = Urūbhaṅgam.              |

With regard to the Udayana plays, no one will doubt that both the *PY* and the *SVD* are the work of one and the same author. The *SVD* is a sequel to the *PY* just as the *Uttararamacarita* is a continuation of the story of the *Mahaviracarita* of Bhṛavabhūti. The name of the dramatic personae are the same. Their characters are the same. Udayana is a gallant, gay monarch, fond of music and sport. He is brave, generous, and proud. He has a nature which is capable of deep love. In both plays the character of the Udayana is the same and is surely depicted by one and the same poet. The difference will become at once apparent if Udayana of Bhṛav is compared with Udayana of Harsa in the *Ratnavali* and the *Pratyadarsika*. Yaugandharāyana is the same astute minister in both. He is a man of resource and has a masterful personality. Visavadatta is the same affectionate, self-sacrificing, and charming woman. Moreover the *SVD* contains several allusions to the *PY*. The diction, style, and a simplicity which has a grandeur of its own, are common to both. Both show a wonderful power of drawing vivid, life-like scenes. And profound psychological studies, instinct with life, are presented by both. It is difficult not to come to the conclusion that both the *PY*, and the *SVD* are the work of one and the same poet.

In the *PY*, we are introduced, in the Act II to Mahasena, a powerful king. But the poet has

depicted him as a man rather than an emperor. He is presented to us as a good father worrying about selecting a suitable husband for his daughter, Vāsavadattā. Many suitors have come but Mahāsena cannot decide. He wants a man of some noble race. He should be chivalrous and have a loving heart. He must be handsome and brave. Unable to come to a decision, he sends for the queen. The arrival of a new suitor is announced to her and she is asked to give her opinion. But the queen is in tears at the thought of the impending separation from her daughter. This homely scene is disturbed by the news of the capture of the King of the Vatsas.

A similar scene is presented in Act I of the *Avimāṛakam*. The king, like another Mahāsena, boasts of having vanquished mighty and proud kings but he feels no pleasure for like Mahāsena he is worried with regard to the selection of a suitable husband for his daughter Kumaṅgi. He too sends for the queen. The arrival of a new suitor is announced. But the king is unable to decide and remarks that a matrimonial alliance should be contracted after great circumspection. While the king and queen are discussing the matter together, this homely scene is again suddenly disturbed by some noise.

The two scenes are in their essence identical. The scene in the *PY* is an amplified version of that of the *Avimāṛakam*. The latter was undoubt-

edly written first But both display the same workmanship There can be no doubt that the *PI* and the *Abh* are both written by the same poet

Act IV of the *SVD* opens in the following manner

[ तत प्रविशति काञ्चुकीय ]

काञ्चुकीय — फ इह भो ! काञ्चनतोखादारमशू य कुदते ।

[प्रविश्य ]

प्रतिहारी—अय्य अह विजया । किं करीअदु ।

काञ्चुकीय — भवति निवेद्यता निवेद्यता —

This is identical with a passage of Act III of the *Abh*

[ तत प्रविशति शङ्कुकेण ]

शङ्कुकेण — फ इह भो ! काञ्चनतोखादारमशू य कुदते ।

[प्रविश्य ]

प्रतिहारा—अय्य अह विजया । किं करीअदु ।

शङ्कुकेण — भिजेय निवेद्यता निवेद्यता

Again an entire *pada* is common to both

किं वदयतीति हृदय परिशङ्कित मे Occurs in *SVD VI*

4, 15 and *Abh* IV 7

The epilogue may also be compared

The *SVD* Act VI 19, reads

इमा महीमेका राजसिंह प्रशास्तु न ।

The *Abh* Act VI 35, reads

इमामपि महीं कृत्स्ना राजसिंह प्रशास्तु न ।

Taking these passages into consideration, it can only be concluded that the two plays are the work of one and the same poet

The following passage occurs in Act I of the *Abh* —

वाली- [आचम्य] परित्यजन्तीव सा प्राणा. उवा गन्ता प्रभृतयो मना-  
नय पता उर्वश्यादयोऽनरावा मामभिगताः । एष सः प्रभृतयो-  
प्रयुक्तो चोरवाहः विमान कालेन प्रेषितः सा नेतुमागतः । भवतु  
अथमयमागच्छामि [स्वर्ग गतः ]

(Compare this with the passage in the *UB* )

राजा परित्यजन्ति ये प्राणाः । उवा उर्वश्यादयोऽनरावा  
मामभिगताः उमे सूर्तिमन्ता महार्णवाः । एता गन्ता प्रभृतयो  
मदानयः । एष चक्षुरप्रयुक्तो सा नतं वीर्यवद् विमान  
कालेन प्रेषितः । अथमयमागच्छामि (स्वर्ग गतः )

The two passages are practically identical and show that both the plays are the work of one and the same poet

The epilogue

भवत्वरजसा नावः परत्रकं प्रशम्यतु ।

इमामपि मही कृत्स्नां राजन्निह प्रशम्यतु नः ॥

is common to the *Abha*, the *PY*, and the *Avi*. It is clear therefore that the *STD*, the *PY*, the *Abha*, the *Avi*, and the *UB* are the work of the one and the same author

Again the epilogue of the *STD* is identical with the epilogue of the *Bālucantam* and the *DV*. The first scene of the third act of the *BC* is almost identical with the first scene of the second act of the *PR*. An old cowherd is introduced. He calls other cowherds both male and female. Even the names of some are identical. The character of the old cowherd is the same in both plays. There is also verbal resemblance. In the *PR*. Act II, the passage is the following

[ तत प्रविशति वृद्धगोपालक ]

वृषभदत्त कुम्भदत्त मद्दिपदत्त आगन्तुतागच्छत शीघ्रम् ।

[ तत प्रविशति सर्व ]

सर्वे—मातुल वामदे ।

वृद्धगोपालक —शान्ति भवतु शान्ति भवतु । अस्माक गोधनस्य  
ताघर्नी चेला गाय वा नृत्य ता भवाम ।

The passage in the *BC* is the following —

[तत प्रविशति वृद्धगोपालक ]

भो मेघदत्त खलु वृषभदत्त खलु कुम्भदत्त [उपसृत्य]

मातुल वन्दे ।

वृद्धगोपालक —शान्त भवतु अस्माक गोधनस्य

दामक मातुल अथ भवदामोदराऽस्मि

वृन्दायने गापकयक्रामि सह हल्लीशक नाम प्रकीडितुमा

पच्छति ।

वृद्धगोपालक —तेन हि एव गापजने सह भवदामादरस्य हल्लीशक

प्रक्षामदे ॥

The scene is essentially the same The identity of the scenes leaves no room to doubt the common authorship of the two plays

Again the *BC* I 15 is identical with the *CD* I 19

लिम्पतीव तमाऽङ्गानि वपतावाजन नभ ।

असत्पुरुषसेवेव दृष्टि निष्फलता गता ।

Sometimes it so happens that a particular author takes fancy to a particular idea and cannot help repeating the same in more than one place An instance of this kind is furnished by Oscar Wilde The following passage is quoted from *A Woman of No Importance, Act I* pp 17ff (1916 Ed )

**Lady Caroline:** These American girls carry off all good matches. Why can't they stay in their own country? They are always telling us it is the Paradise of women.

**Lord Illingworth:** It is, Lady Caroline. That is why, like Eve, they are so extremely anxious to get out of it.

**Lady Hunstanton:**—I don't know how he made his money originally.

**Kelvil** I fancy in American dry goods

**Lady Hunstanton:** What are American dry-goods?

**Lord Illingworth** American novels.

**Mrs Allenby:** They say, Lady Hunstanton, that when good Americans die they go to Paris

**Lady Hunstanton** Indeed! And when bad Americans die, where do they go?

**Lord Illingworth** —Oh, they go to America.

This passage may be compared with a similar passage in *The Picture of Dorian Grey* 1919 Ed. pp. 50ff

“Why can't these American women stay in their own country? They are always telling us that it is the Paradise for women.”

“It is That is the reason why, like Eve, they are so excessively anxious to get out of it,” said Lord Henry

“I am told on excellent authority, that her father keeps an American dry-goods store,” said Sir Thomas Burdon

“Dry goods! What are American dry goods?” asked the Duchess

“American novels,” answered Lord Henry --

They say that when good Americans die they go to Paris,” chuckled Sir Thomas

‘Really! And where do bad Americans go to when they die,” inquired the Duchess

“They go to America,” murmured Lord Henry

Similarly our poet is very fond of the idea that natural arm is the most appropriate weapon of the brave. The club, sword, or spear and other weapons made or invented by human beings are needed by those who are timid or weak. Thus we read in the BC III II

गिरितटकठिनासावेव बाहू ममैतौ

प्रहरणमपर तु त्वाद्या दुर्वलानाम् ।

अथ मम भुजदण्डे पीड्यमानश्च शीघ्र

यदि न पतसि भूमौ नास्मि दामोदरोऽहम् ॥

The same idea is repeated in the PR II 55

सहजौ म प्रहरण भुजौ पानासकोमलौ ।

तावाञ्चित्य मयुष्येय दुर्वलै र्वृक्षते धनु ॥

The same idea is further repeated in the MY 42

काञ्चनस्तम्भसदृशो रिपूणा निग्रहे रत ।

अथ तु दक्षिणो गह्वरायुध सदृश मम ॥

Supposing *A Woman of No Importance*, and *The Picture of Dorian Grey* had been published anonymously, there would have been no difficulty to show even by the passages cited above that they were the work of the one and the



same author The insistence of a particular idea in different situations and in different works indicates one individuality. I therefore think that the plays, *the PR*, *the MY*, *the BC* are the work of the one and the same author *The CD* and *the Ar* are similarly linked together with a common idea Compare the following stanzas from the *Ar III 2*

नगरपरिचितोऽहं रक्षिणो ज्ञातसाराः ।

तिमिरगहनभीमं वर्तते चार्धरात्रम् ॥

And the *CD. I. 13*.

परिचिततिमिरा मे शीलदोषेण रात्रिर्

बहुलतिमिरकालास्तीर्णपूर्वा विवक्षाः ।

युवतिजनसमक्षं काममेतन्न वाच्यं

विपणिषु हतशेषा रक्षिणः साक्षिणो मे ॥

A similar link is also apparent in the *Pratimā* and *Abhi*. Compare *Abhi, V 13*

हा वत्स सर्वजगतां ज्वरकृत् कृतास्त्र

हा वत्स वासवजिदानतवैरिचक्र ।

हा वत्स वीर गुरुवत्सल युद्धशौण्ड

हा वत्स मामिह विहाय गतोऽसि कस्मान् ॥

And the *Pratimā, II. 4*

हा वत्स राम जगतां नयनाभिराम

हा वत्स लक्ष्मण सलक्ष्णसर्वगात्र ।

हा साश्वि मैथिलि पतिस्थिताचित्तवृत्ते

हा हा गता किल वनं वत मे तनूजाः ॥

The *Pratimā* is regarded as a later work, later than the 10th century, on the following ground The argument was adduced by Dr. Barnett, that the *Nyāyaśāstra* of Medhātithi, mentioned in the play, is identical with

Medhātithi's commentary on the *Manusmṛiti*, a commentary written about the 10th century A D. The identification rests on very flimsy ground. To make Ravana of the *Prēta-yuga* study a commentary of the 10th century A D, i.e., of the *Kaliyuga*, would be the height of absurdity for any Sanskrit writer. Ravana wants to impress Rama with his deep erudition in various branches of knowledge. To mention that he has studied a commentary on the *Manusmṛiti*, however good, would certainly fail to impress Rama. It would rather produce a ludicrous effect. A graduate might as well endeavour to impress the collector of his district by saying that he had read Mr Bhattacharya's notes on Shakespear. Moreover Ravana has already stated that he has studied the *Manaviya Dharmasastra*. Nothing would be gained by adding the name of the commentator as well. Ravana poses as a specialist in several subjects, he must therefore mention the authoritative works on those subjects. The list of authorities given by Ravana shows that the authors are all mythical. Medhātithi, the author of the *Nyaya-sastra*, must also have been a mythical sage. He cannot be identified with his later namesake. Kalidasa, the author of the *Sākuntala*, might as well be identified with a modern Kalidasa of Gujranwala, the author of *Pūrana Bhagata*. I fail to see how the *Nyaya-sastra* can be identified with a commentary on *Dharmaśastra*. Are *Nyaya* and *Dharma* synonymous terms? They are not and the one cannot

be identified with the other. The evidence adduced is absolutely inadequate and the argument to prove the identity lacks cogency. The two Medhātithis are different individuals and belong to different ages. There is thus nothing to show that the *Pratimā* is later than the rest.

The mutual relationship of these plays can be further supported by innumerable short passages, diction, and style. But a closer link is supplied by a psychological study in a large number of the plays. It is their common dramatic quality which binds them together. Almost every play contains scenes which perforce arrest our attention by dramatic situations. Every play bears a stamp of the creative power of the poet. They show the mark of the hand of a genius. The eleven plays are thus definitely linked together. The *DG.* and *the KB.* are short plays in one act. There is no striking verbal resemblance to link them with the rest but on general grounds, they undoubtedly belong to the same group. All these plays, in my opinion, are the work of one and the same author.

## II. Who is the Author?

Now we come to the second problem. Some general indication of authorship is given by a remark of Bāna. In an introductory stanza No. 15, to the *Harsacaritam*, he says. 'Bhāsa obtained as much fame by his plays, begun directly by the stage manager, full of various characters, and embellished with episodes as if (he built) temples whose foundations were laid by

architects, which were adorned with many stories and were decorated with flags'. This stanza proves two things (1) that Bhāsa had written a number of plays (2) that a characteristic of these plays was that they were begun directly by stage manager. Both these characteristics are found in this group of 13 plays. Binis description of the plays of Bhāsa is applicable to the plays of this group. It may be that Bhāsa is their author. This impression is confirmed by a stanza attributed to Rājasekhara by Jāthara in the *Sūtimuktavali*. The English translation of the stanza is the following. 'With a view to test (their worth), critics threw the collected plays of Bhāsa (into fire) But fire was unable to burn the play *Svapnavasavadatta*'. This stanza informs us (1) that Bhāsa had produced a large number of plays [nataḥ cakre], (2) that one of the plays was called *Svapnavasavadatta*. Now a play of this group is called *Svapnavasavadatta*. One may therefore assume that this is the same play mentioned by Rājasekhara. And the logical conclusion will therefore be that Bhāsa is the author of these plays.

An attempt however has been made by Mr. A. K. Pisharoty to reduce this statement of Rājasekhara to an absurdity by quoting the following stanzas —

कारणं तु कवित्वस्य न सपन्न कुलनिता ।  
घातकोऽपि हि यद् भास कवानामग्रिमोऽभवत् ॥  
आदा भासेन रचिता नाटिका भ्रियदर्शिता ।  
तस्य रत्नावली नूनं रत्नमालेव राजते ॥

नागानन्दं समालोक्य यस्य श्रीहर्षविक्रम ॥

The critic tries to show that Bhāsa was a washerman by birth but he became foremost among the poets and composed three plays, the *Priyadarśikā*, the *Ratnāvalī*, and the *Nāgānanda*. These three plays are well known to be the works of a poet-king Harsa. The conclusion is drawn that Rājaśekhara is wrong in attributing these plays to Bhāsa. His testimony is unreliable. No value therefore can be attached to his statement that the *Svapnavāsavadattā* was a play of Bhāsa.

He is followed by Mr K. R. Pisharoti who remarks, 'He (Rājaśekhara) is evidently wrong in assigning the authorship of the *Priyadarśikā*, *Ratnāvalī*, and the *Nāgānanda* to Bhāsa and so *may be wrong* as regards the authorship of *Svapnavāsavadattā*'. He concludes that there are two Bhāsas, one is mentioned by Kālidāsa and the other was honoured by Śrī Harsa of Kanauj. Thus there is one pre-Kālidāsa Bhāsa and one post-Kālidāsa Bhāsa. Even if Rājaśekhara's statement is true, the *Svapnavāsavadattā* can be the work of neo-Bhāsa only.

**Dhāvaka, a poet.**

Both these critics have shown a woeful ignorance of the Indian literary tradition and have, in consequence, entirely misunderstood the right meaning of the passage. The claim of Harsa to the authorship of the three plays the

*Priyadarśi*, the *Ratnavali*, and the *Nagananda* is very much disputed. Dhāvaka in the above cited quotation does not mean a 'washerman,' but is a proper noun the name of a poet. This is supported by a passage of the *Kavyapraśaṅga* I 2 कालिदासो यश्चे-  
त्यकृते । This is illustrated in the following way —

कालिदासादीनामिव यश्च । श्रीहर्षादेर्धावकादीनामिव धनम् ॥  
'Poetry is ( composed ) for glory and for the acquisition of wealth. Glory, as in the case of Kalidāsa and others. Wealth, as in the case of Dhāvaka from Śrī Harsa.' It is clear that Dhāvaka was the name of a poet who lived at the court of Harsa. This is further proved by a statement of Nāgojī धावक कवि । स हि श्रीहर्षनाम्ना रत्नावलीं कृत्वा बहु धनं लब्धवान् । इति प्रसिद्धम् । 'Dhāvaka was a poet. He indeed composed the *Ratnavali* in the name of Śrī Harsa and obtained great wealth, this is a well known fact.'

Another commentator Parmananda remarks धावकनामा कवि । स्वकृतिं रत्नावलीं नाम नाटिकां विक्रीय श्रीहर्षनाम्ना राज्ञः सकाशाद् बहु धनमवापे । इति पुरावृत्तम् ।  
'There was a poet named Dhāvaka. Having sold his own composition, a play called the *Ratnavali*, he obtained much wealth from a king named Śrī Harsa, this took place in ancient times.' This is further supported by Jayarama the author of the *Kavyapraśastilaka*, and Vidyānātha, the author of the *Kavyapradīpaprakāśa*. It will be evident

that Dhāvaka was a poet who was reputed to have composed the *Ratnāvalī*. This later tradition is now confirmed by an earlier writer, *i.e.*, Rājaśekhara. The quoted passage is misunderstood by Messrs Pisharotys. My translation is the following

“Neither wealth nor noble descent can account (*but* are the causes of) for poetic power, for the illustrious Dhāvaka became the foremost of the poets.

By the illustrious (poet) was composed, in the beginning a play called the *Priyadarśikā*

His play the *Ratnāvalī* shines indeed like a necklace of pearls

Having seen his play the *Nāgānanda* the gallant Śrī Harsa.. .”

Thus interpreted, the passage neither clouds the reliability of Rājaśekhara's statement nor gives any indication of the existence of two Bhāsas. The argument of Messrs Pisharotys is merely the result of the ignorance of the Indian literary tradition

But another objection may be raised. It may be said that admitting the truth of Rājaśekhara's statement, what proof is there to show that the *SVD*, mentioned by him, is identical with the play of its namesake. The answer is that though plagiarism is not uncommon in India, the plagiarists always respect the title of a play. The *Micchakatikā* is an enlarged edition of the *Cārudattam*, yet the redactor abstain-

ed from incorporating the title of the earlier play. Quite a large number of poets have drawn inspiration from the *Ramayana* and the number of Rāma plays is pretty extensive but no two Rāma plays have an identical title. There are several poems bearing an identical title, e.g., there are 3 *Kumarasambhavas* but two plays with a common title are yet to be discovered. The title of a play seems to have been always respected, so the case *prima facie* is that the *SID* mentioned by Rijarskhari is identical with the *SVD* of the group of present plays.

It may now be pointed out that the evidence of some of the writers on Sanskrit poetries militates against this conclusion. A passage is quoted from the *Imaratihasarvasva* of Sarva-nanda. While explaining the different kinds of *Śrngara*, the author remarks

त्रिविधः शृङ्गारः । प्रमादकामयिभिश्च । तत्राद्यो यथा नन्द  
यत्था ब्राह्मणभोजनम् । द्वितीयः स्वदिशमात्मसात्कृतमुदयनस्य  
पञ्चावर्तीपरिपयोऽथशृङ्गारः । तृतीयः स्वप्रवासवदत्ते तस्यैव  
वासवदत्तापरिपयः कामशृङ्गारः ।

It is said that according to Sarvananda, the subject matter of the *SID* should be the marriage of Udayana with Visavadatta. This is not the plot of the present play. It is therefore not the genuine *SVD*. It should, however, be noted that Sarvananda wants to illustrate three kinds of *Śrngara*. He should therefore be expected to have mentioned 3 plays as embodying the 3 kinds of *Śrngāra*. For the 1st *śrngara*, he gives the



example of a play the *Nandayantī*. But for the second kind, he does not give any example. And without an example, his statement is incomplete. Again he gives an example to illustrate the third kind. From this, the natural conclusion will be that both the second, and the third kinds of *śrngāra*, are exemplified by the play *SVD*. The plot of the present play is the marriage of Udayana with Padmāvatī. The words स्वदिशमात्मसाकर्तुं are eloquent. In the story of Udayana as represented by various versions of the *Brhatkathā* i.e., the works of Buddhasvāmin, Ksemendra, and Somadeva, the object of the marriage of Udayana with Padmāvatī was not the recovery of a lost kingdom but acquisition and conquest of new territories. It is only in the present play that we find the version that Āruni had conquered the kingdom of the Vatsas and Udayana regained his kingdom with the help of the king of Magadha. The remark of Sarvānanda is applicable to the present play only.

The question now remains as to what does he mean that Udayana's marriage with Vāsavadattā illustrates the third kind of *śrngāra* in the *SVD*. I think this refers to the message of queen Angārāvatī as reported by the nurse Vasundharā in Act VI. The relevant passage is quoted. The Sanskrit *chāyā* alone is given.

प्रथममेवाभिप्रेतो जामातेति । एतन्निमित्तमुज्जयिनीमानीतः ।  
अनश्लिसाक्षिर्न वीणाव्यपदेशेन दत्ता । आत्मनश्चपक्षतयानिर्वृत-  
धिवारम्भश्चैव पक्षगतः । अथ चावाभ्यां तव च वासवदत्तायाश्च

प्रतिवृत्तिं चित्रफलकायामालिख्य विवाहा निवृत्त ।

This speech refers to Udayana's elopement with Visṇu-vadattī. His marriage with Visṇu-vadattī under such romantic circumstances is certainly an illustration of a love marriage. This in my opinion is an appropriate illustration of *lāma-rūpaga*. I cannot help thinking that Śaṅkarananda knew the present play and has given it as an example of both the *artha* and *lāma-rūpaga*. The evidence of Śaṅkarananda, in my opinion, rather goes to show that the two *SVDs* are identical.

Abhinavagupta, a, an erudite scholar and writer on *Poetics*, remarks on page 152 of his *Dhvanyalohalocana*, a commentary on *Dhvanyaloka* of Anandavardhana यथा स्वप्नावसवदत्तारय नाटके ।

सञ्चितपद्मकपाटं नयनद्वारं स्वरूपतद्वितैव\* ।

उदधाट्य सः प्रविष्टः हृदयगृहं मे नयतनूजा ॥

‘As it is said in the play entitled the *Śvapnaviśavadattī*. The gate in the form of my eyes, had its panels of door, in the form of eyelashes, closed. Having broken it open with the lightening in the form of her loveliness, the princess entered the temple of my heart’

This is specifically given as a quotation from the *SVD* by a well known scholar, and is not found in the published play. Some critics conclude that the present *SVD* is different from the play mentioned by Abhinavagupta. One need not however go so far. The non occurrence of the

stanza can be explained by the assumption of different recensions of the play. Materially differing recensions of the *Śakuntalā* are known to exist. The Bengali recension of the *Śakuntalā* for instance contains a number of stanzas which are not found in the Devanāgarī recension. There will be nothing extraordinary if the *SVD* had more than one recension.

On the other hand, there is evidence to show that the present play is the genuine *SVD* Śārādātānaya, the author of the *Bhāvoprahāṣa* remarks in the eighth *adhikāṇa*

स्वप्नवान्मदत्ताख्यमुदाहरणमत्र तु ।  
 आच्छिद्य भूराद् व्यसनाद् देवी माधिकाकरे ॥  
 न्यस्ता - -  
 पद्मावत्या मुखं वोच्य विशेषकविभूषितम् ।  
 जीवत्यावन्तिकेत्येतद् ज्ञातं भूमिभुजा यथा ॥

अत्रादाहरणम् ।  
 चिरप्रसुप्तः कामो मे वीक्ष्या प्रतिबोधितः ।  
 तां तु देवी न पश्यामि यस्या घोषवती प्रिया ॥

This passage was discovered and published by M. M. Ganapati Śāstrī in the J. R. A. S.

The 1st stanza evidently describes the incidents of the 1st act of the present play. The queen is concealed from the king and is put as a ward in the hands of the princess of Magadha. The second stanza describes an incident of Act VI of the present play. The text of the play is the following

राजा—देवि चित्रदशनात् प्रभृति इह द्वे द्विग्रामिन् त्वा पश्यामि ।  
किमिदम् ।

पद्मावती—आर्यपुत्र! अस्या प्रति कृत्या सदृशीहेव प्रतिवसति ।  
[ Sanskrit chaya only ]

राजा—किं वासवदत्ताया ।

पद्मावती—अम ।

It is clear that Śāradatanaya is describing the Acts I and VI of the present play. This is confirmed by the quotation which occurs in Act VI 3 of the present play. There is no doubt that Śāradatanaya was acquainted with the text of the present play and has utilised it in writing these verses.

Prof. Sylvain Lévi published a passage from the *Natyadarpana* of Rāmacandra Gūṇacandra and concluded that the present *SVD* is not the genuine play. The passage is the following —

यथा मासकृते स्वप्रवासवदत्त रेफालि दामपतिशिखातलमवलोक्य वत्सराज ।

पादाक्रान्तानि पुष्पानि लोभ्य चेद शिलासनम् ।

नूनं काचिदिहासीना मा दृष्ट्वा सहसा गता ॥

It is specifically stated that the *SVD* was a play written by Bhāsa. The quotation is therefore very important. The stanza put in the mouth of the King of the Vatsas is not found in the published play. On this ground it is concluded that the present play is not the genuine *SVD* of Bhāsa.

Although the stanza is not found but the elements of the stanza lie scattered in the dialogue.

between the king and the Jester The idea of the stanza has its correspondence in the prose passage of the play

विदूषकः तत्तद्दोषो पटुमावदी इह आश्रित्य प्रसिग्गदा भवे ।  
[ तत्रभवती पद्मावतीहागत्य निगता भवेत् ]

राजा कथं भवान् जानाति ।

विदूषक — इमाणि अवददकुसुमाणि शेफालिआगुच्छआणि  
पेण्डु दाव भवं । [ इयमपचितकुसुमान् शेफालिकागुच्छकान्  
प्रक्षतां तावद् भवान् ] ।

राजा अहो विचित्रता कुसुमस्य वसन्तक ।

राजा वसन्क ! अस्मिन्नवासीनौ शिलातले पद्मावतीं प्रतीक्षिष्यावहे ।

#### Parallel Instance of Kālidāsa

A comparison of the two passages reveals the fact that they are two different versions of the one and the same scene The difference is such as can be reasonably expected in different recensions of a play. This view is supported by the parallel instance of the *Mālavikāgnimitra* of Kālidāsa A scene of this play is quoted by Viśvanātha in his *Sāhityadarpana*, VI. 263. The occasion for quotation is furnished by the definition of *Vyāhāra* i.e. 'humourous speech.' The same scene is also quoted in identical words by the commentator of the *Daśarūpa*, III 25. Haas ed p. 88, Calcutta ed. III 18. p. 121-2.

The passage from the *Mālavikāgnimitra* of Kālidāsa is the following:—

यथा मालविकाग्निमित्रे लास्यप्रयोगावसाने ।

[ मालविका निर्गन्तुमिच्छति । ]

विदूषक — मा दाव उपदेशशुद्धा गमिस्ससि ।

मा तावद् उपदेशशुद्धा गमिष्यसि । [इत्युपक्रमे]

गणदास — [विदूषक प्रति] आर्य उच्यता यस्त्वया क्रमभेदो  
लक्षित ।

विदूषक — पदम पच्युसे वम्हणस्य पूआ भोदि सा तए छदिदा ।  
(प्रथम प्रत्युपे ब्राह्मणस्य पूजा भवति सा तथा लक्षिता ।) [मालविका  
स्मरते ]

“As in the *Malavikagnimitra*, at the end of  
the performance of dance

[Malavikā wants to retire]

The Jester —Don't (go) You will go when  
the instruction (imparted to you) is (pronoun-  
ced) faultless

Ganadasa —[To the Jester] Sir, please  
speak out What is the breach of precedence  
that you have noticed ?

The Jester —At the first evening (perfor-  
mance of a play) a complimentary gift  
must be made to a brahmana She has  
ignored that [Malavika cannot suppress a  
smile] ”

The text as printed in the extant editions  
of the *Malavikagnimitra* is the following —

[मालविका गीता ते निष्क्रमितुमिच्छति ]

विदूषक — भेदि चिट्ठ । किं वि विसुमरिदो क्रमभेदा ।

त दाव पुच्छिस्सम् । [भवति तिष्ठ । किमपि वो विस्मृत क्रमभेद ।  
त तावत् प्रदयामि ।]

गणदास — तस्मै स्थायिताम् उपदेशविशुद्धा यास्यसि । [मालवि-  
का निवृत्त्य स्थिता ।]

राजा—[आत्मगतम् ] अहा सवाम्बस्थासु चाकृता शोभास्तर

पुण्यति

देवी—शं गौतमवचनं वि अजो हिअए करेदि ।

[ननु गौतमवचनमप्यायो हृदये करोति ।]

गणदासः देवि मा मैवम् । . . . [विदूषकं विबोध्य]

शृणुषो विवक्षितमार्थस्य ।

विदूषक—[गणदासं विबोध्य] सन्निधौ दाव पुच्छ पञ्चाजो मए कम्भेदो लज्जितो तं भणिस्सं । [साक्षिणी तावन्पृच्छे । पञ्चाजो मया कम्भेदो लज्जितस्तं भणिष्यामि ।]

गणदास—भावति यथादृष्टमभिधीयतां गुणो वा दोषो वा ।

परित्राजिका यथादर्शनं सर्वमनवद्यम् । कुत . . .

गणदास—देव कथं मन्यते ।

राजा गणदास स्वपत्ने शिथिलाभिमाना नयं संवृत्ता ।

गणदासः—अथ नर्तयितासि ।

देवी—दिद्विआ परिक्रवआरादणेण अहिअ वदद अजो [दिष्ट्या परीक्षारारधनेनाधिकं वर्धत आर्य ।]

गणदास—देवीपरिग्रहश्च मे वृद्धेहेतु । [विदूषकं विलोक्य]  
गौतम वददानीं यत्ते मनसि वर्तते ।

विदूषकः—पुडमोवदेसदंसणे पुडमं बह्णस्स पूआ कादव्वा । सा खं वो विस्सुमारिता । [प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा ननु वो विस्मृता ।]

परित्राजिका—अहो प्रयोगाभ्यन्तर प्रश्नः ।

विदूषकः—अइ परिडतंमएणे कि अरणं । मोदअखएडेणे वि असमथथा तुमं कि जाणसि । पसएणचन्द्रपादसरिसेहि केसपासेहि एदाणं भीसिअसि । [अयि परिडतंमन्ये किमन्यत् । मोदकखएडेणे अपि असमर्था कि जानासि । प्रसन्नचन्द्रपादसदृशैः केशपाशैरेतान् भोषयसे ।] [सर्वे प्रहसिता । मालविका च मन्दस्मितं करोति ।]

“[The concert being over, Mālavikā desires to retire ]

The Jester —Madam, please wait You

have forgotten the order of precedence, I would like to ask you about it

Ganadāsa — My child, wait a little longer. You will go after your performance is (pronounced) fruitless. [Malvikā returns and remains standing.]

The King — [To himself] O! in every posture, her loveliness requires still greater beauty.

The Queen — Sir, you have taken the words of Gautamī to heart.

Ganadāsa — No, not quite, gracious queen. [Looking at Vidurāśā] Let us hear what the noble gentleman has to say.

The Jester — [Looking at Ganadāsa] First ask the judge. Afterwards I shall point out the breach of order of the precedence that I have noticed.

Ganadāsa — Madam, please give your opinion as to what you have seen. Is it good or bad?

Lady ascetic — What I have seen is absolutely faultless. For

Ganadāsa — Sire, what is your opinion?

The King — Gandasa, we are no longer so confident of the success of our protégée.

Ganadāsa — Today in truth, I am professor of dancing. — —

The Queen — I must congratulate you, Sir, on giving satisfaction to your spectators.

Ganadāsa — The favour of the queen is the best reason for congratulation. [Looking at the



Jester] Gautama, now speak out what you have in your mind

**The Jester** At the first representation of a performance, a complimentary gift must be made to a brāhmaṇa first of all You forgot that

**Lady-ascetic** — () ' what a pertinent point with regard to the performance

**The Jester** O would-be learned lady, what else would you have? What do you know, you, who are incapable of crunching even sweetmeats. You frighten all these people with your long braid of hair, white like the rays of the autumnal moon.

[All laugh. Mālavikā cannot suppress a gentle smile ]''

A comparison of the two scenes shows that verses in one have their elements scattered in prose passage in the other. A particular remark, placed in the mouth of one character in one, is put in the mouth of another person in the other. The one is a much more amplified version of the other. Several stanzas and sentences of the one are missing in the other. But there is a general resemblance. There is an unmistakable correspondence. The two passages represent two different recensions. Similarly there can be no doubt that the passage preserved in the *Nāṭyadarpaṇa* represents a different recension of the play. The testimony of the *ND* rather confirms the genuineness of the present play.

The fact of a different recension is further confirmed by a passage of Śiṅgārāṇḍya, the author of the *Natalakṣaṇaratnakośa*

[नेपथ्ये सूत्रधार उत्तारणं श्रुत्वा पठति ] अथैकं तपोवने  
ऽप्युत्तारणा । कथं मात्रा यौगधरायणे उत्त राजस्य राट्यप्रत्या  
नयनं कतुकाम पञ्चावतायनननेतसायन इति

There can be no doubt this this passage represents a variant of the text preserved by the extant play

The authenticity of the play is still further supported by the evidence of Śrī Bhoja Deva, the author of the *Srngaraprakāśa* The passage, first published by M. M. Gangpati Śastri in the J. R. A. S. is the following —

इयमत्रासवदत्ते पञ्चावतामस्यस्या द्रष्टुं राजा समुद्रगृहं गतः ।  
पञ्चावतीरहितं च तदवलोक्य तस्या पथे शयने सुप्तापः । आसव  
दत्ता च स्वप्नवदस्वप्ने ददशः । स्वप्नायमानश्च वासवदत्तामाबभाषे ।

This is a synopsis of the Act V of the present play. Thus there can be no doubt that the present play is the genuine *Śaṅkavāsavadatta* and is the work of Bhāṣa

To sum up, the evidence of Rājasekhara shows that Bhāṣa wrote a play called *the SVD*. The statement of Śiṅgārāṇḍya indicates that the present play is *the SVD*. The *Natyadarpana* has preserved a different recension of the present play and conclusively proves Bhāṣa's authorship of the present play. This is further confirmed by the evidence of Śrī Bhoja Deva. The conclusion is that the present play is a genuine play. It is *the SVD* mentioned by various writers. It is the work of Bhāṣa

We have already seen that the group of these 13 plays is the work of one and the same poet. We have now shown that the *SVD.* of this group has Bhāsa as its author, all the plays of this group are therefore the work of Bhāsa.

Another objection is raised. It is said that if these plays are the genuine works of Bhāsa, how is it that not a single stanza, preserved in various anthologies and attributed to Bhāsa, is found in the published plays? The answer is that, as already pointed out, the information of the compilers of anthologies is not always accurate, as one and the same stanza is attributed to different poets. The statement of anthologies is not reliable.

Further Bhāsa is credited to have written a large number of plays. Only 13 plays have so far been discovered. There is no evidence to show that this number represents the total output of Bhāsa. He may have written more than 13 plays. It is quite plausible to say that quotations preserved in anthologies were drawn from the plays which are now lost. Quoted stanzas are not numerous. They are about 10 in all. All these could have been furnished by one or two plays.

Again Bhāsa was not a playwright only. He was also a poet. He composed poems, as well. There is definite evidence to show that Bhāsa produced a poem of a high merit. That poem is now lost. The evidence is supplied by Jayānaka, the author of the *Prthvīrājavijaya* or the *Prthvīma-*

*bhāṣaṇīya* A stanza from this work, written in the 12th century A D, is the following —

सत्काव्यमहारविधो सत्ताना दीप्तानि बह्वेवपि मानसानि ।

भासस्य काव्यं तत्तु विष्णुधर्मान् माऽप्याननात्पारतन्त्र्यमुच ॥

Here is a clear reference to a poem of Bhāṣa. *Viṣṇudharma* was either the title or the subject of the poem. This is corroborated by the commentator Jonarāja, son of Nonaṛāja, grandson of Jolaṛāja. The comment of Jonarāja is the following — नोऽग्निरपि भसमुने काव्यं विष्णुधर्मान्मुखात् त्यक्तवान् । नादृष्टिर्यथ ।

Bhāṣa is further supposed to have composed a treatise on poetics. This is supported by the following remark of Raghavabhatta, the author of *Aṭhadyotanika*, a commentary on *Sākuntala*.

अत एव आशीनमस्त्रिआरूपा इति भारतेन भासेनापि आशीनमस्त्रिआरूपा इत्यादौवेदाशानिवद्धा ।

It is clear from these passages that one or two works of Bhāṣa at least are lost. It is quite possible that the lost works were the sources of the quotations. The objection that the stanzas of Bhāṣa in anthologies are not found in this group of plays is therefore not valid.

### III The Age of the Plays

It is now comparatively easy to settle the age of the plays.

Scholars however differ with regard to the date of these plays. The divergence in their opinion is indeed very great. The period embraced extends from the 4th century B C to 10th

century A D. M. M P Ganapati Śāstrī assigns these plays to the 4th century B C on the ground that the *arthaśāstra* of Kautilya, a work of the 3rd century B C, quotes a stanza from a play of Bhāsa, the *PY*, which is therefore earlier than the *arthaśāstra*. The plays must therefore be assigned to the 4th century B C.

Mr Rāmāvatāra thinks the plays to be forgeries and puts them in the 10th century A D.

According to Dr Barnett, the plays are contemporaneous with the *Mattavilāsa*, a farce written in the 7th century A D, which has many affinities with the present plays.

Messrs Lesny, Winternitz, and Sten Konow assign 2-4 centuries A D to the plays, chiefly on the ground that the prākṛta of the plays occupies an intermediate place between the prākṛta, of Aśvagosa and that of Kālidāsa.

We will now arrange the available data in an ascending order.

Sārādātanaya, the author of the *Bhāvapiṅgāśa* described, and quoted a stanza from, the *SVD* in the 12th century A D. The *SVD* and therefore the other plays of this group are earlier than the 12th century A D.

Bhojadeva, the author of the *Śīṅgāpiṅgāśa* gives a summary of the fifth act of the *SVD*. Bhojadeva belongs to the 11th century A D. The plays are therefore earlier than the 11th century A D.

Abhinavagupta an author of the 10th century A D quotes a stanza from the *SI D*. They are therefore earlier than the 10th century A D.

Kaśīdhara a playwright and poet of the 9th century A D speaks of the *SI D*. Their age is therefore earlier than the 9th century A D.

Vaṃana a famous rhetorician of the 8th century A D knew the present *SI D* and has quoted the following stanza in his *Kaṇḍāra-sūtraṇṇi*. The stanza is quoted to illustrate *vyajohiti* or *māyohiti* i e, dissimulation.

उच्यतेऽनुगम्येयं यावद्विदमममिनि ।  
काशपुष्पमयोद मधुपान् मुन एतम् ॥

The stanza, with two variants i e, reading *śaḍula* for *candāmsu* and *mama* for *krām*, occurs in IV 7 of the extant *SI D*.

Vaṃana also quotes the following line —

यो महोपायस्य एत न युषेह ।

Vaṃana does not specify the source of his quotation. But the line occurs in IV 3 in the *Pratijñāyāugandharayana*.

Vaṃana quotes another stanza also without mentioning the source. The stanza is the following —

याना यलिभवति मद्गृहेदलीना  
द्वेष्टेय मारसगर्गश्च विलुप्तपूर्व ।  
नास्तेय पूर्वयद्विरूढयथापुरातु  
वीजाश्लि पतति कीटमुखावलीढ ॥

Reading *Vibhaktapuspah* for *Viluptapūrvah* the stanza is identical with I 2 of the *Carudatta*.

This stanza is also found in the play named ' *The Clay Cart* '. But Vāmana must have quoted it from the *Cāradatta* for the third pāda in the latter is quite different. The quotation has greater resemblance with the *Cāradatta* I 2, than with the corresponding stanza of *the Clay Cart*. Vāmana therefore knew three plays of the Trivandrum group. Their age is therefore earlier than the 8th century A. D.

Bāna, the court poet of King Harsha, eulogises Bhāsa. His date is therefore earlier than the 7th century A. D.

Bhāmaha, the author of the *Kāvyālaṅkāra*, criticises some poet in the 4th chapter of his work. This attack seems to have been delivered against the *Pratiṣṭhāyagandharāyana*. Even a line of Bhāmaha is identical with the war cry of the soldiers in the play. It may therefore be assumed that *the Py* formed the basis of Bhāmaha's criticism. According to Mr. Kane, the learned author of ' *The History of Alaṅkāra Literature* ' p. XXXIX, Bhāmaha flourished before Bāna, i. e., before the beginning of the 7th century A. D., and may be put in the 6th century A. D. The plays are therefore earlier than the 6th century A. D.

Kālidāsa pays a compliment to Bhāsa in the prologue of his *Mālavikāgnimitra*. Bhāsa is therefore earlier than the 5th century A. D.

The *Arthashastra* of Kautilya quotes a stanza from the *PY*. The stanza is the following —

नव शराव सलिलस्य पूण सुलस्कृत दर्भकृताचरीयम् ।

तत्तस्य मा भून्नरक च गन्देद् वा भर्तृपिण्डस्य कृत नयुध्यत॥

This stanza, which is evidently a quotation in the *Arthashastra*, occurs in IV 3 of the *PY*. The *Arthashastra* is a work of the second century A D although it has preserved older literary record. The play may therefore be assigned to the beginning of the second century A D.

No other hint can be added to this chronological chain. We must in consequence stop with the beginning of the second century.

### The Legend of Udayana

Udayana is the King Arthur of Indian Literature. He is the fascinating hero of romance, the Prince Charming of the fairy tales. Handsome, gallant, of noble descent, and fond of sport and adventure, he is a royal knight errant with a heart particularly sensitive to beauty. He, therefore, became an ideal subject of legends. Udayana was undoubtedly a historical king, a contemporary of the Buddha, but his history is enshrouded with mythical accounts. But there is no doubt that he captivated the hearts and the imagination of his generation. His popularity is attested by numerous legends preserved not only in Sanskrit literature but in the Pali commentaries, the writings of the Northern Buddhists, in Tibetan Kandyur, and in the chronicles of the Jains. The legend of Udayana is found in the



*Vinaya* of the Mūla-Sarvāstivādins, in the *Vinaya Pitakam* 2 290—2, *S B E XX* pp 381f, in the the *Cullavagga* II 1 12 15, the *Aṅguttara Nikāya*, 8 42 1, 8 13 1, 8 15 1, the *Samyutta Nikāya*, 35 127, the *Udāna*, 7 10, Buddhaghosa's commentary on the *Majjhima Nikāya*, entitled the *papañcasūdanī*, the commentaries on the *Dhammapāda*, Burlingame's *Buddhist Legends*, part I pp 247 293, the *Mālanga Jātaka*, No 497, the *Dhonasāhha Jātaka* No 153 the *Dalhadhamma Jātaka* No 409

The legend of Udayana is preserved in the Jain works, i.e. the *Trisastīśalākāpuruṣacarita* of Hemachandra the *Kumārāpūlapariṭibodha* of Somaprabha, and the *Mṛgāvaticarita* of Maladhārīdevaprabha

Of the Sanskrit works, reference is made to Vāsavadattā in the *Mahābhāṣya* of Patañjali, who mentions, while commenting on P 4. 3, 87, an *ākhyāyikā* entitled Vāsavadattā The *Arthaśāstra* of Kautilya, Bk 9, Ch 7 contains a reference to Udayana The *Purāṇās* have preserved an account of Udayana Reference to the legend is found in the *Meghadūtā* of Kālidāsa, I 30-31, and the *Clay Cart*, IV 26

The legend of Udayana is preserved by Buddhasvāmin in his *Ślokasamgraha* by Ksemendra in his *Bīhalkathāmañjarī*, by Somadeva in his *Kathāsaritsāgara* These are based on the *Bīhalkathā* of Gunādhyā, which is now lost

The legend of Udayana is a fertile source of

the plot of plays. The plays based on Udayana legend are the following —The *Pratijñāyāganadhrayana* and the *Svapnavasavadatta* of Bhāsa, the *Ratnawali* and the *Priyadarśila* of Hāsa, the *Tapasavatsarajacarita* of Anangaharsa Matara-rija, and the *Udayanacarita*, mentioned by the commentator on the *Dasarupa*. It is evident that the legend of Udayana was one of the most popular as it is found in various works of the Buddhists, the Jains, and the Sanskrit writers.

Now we will give a short account of the different versions of the legend of Udayana.

### The Buddhist legends

The legend of Udayana forms a part of the legend of Pradyota in the Tibetan Kāndjur. It is translated with minor omissions by Lucote in his *Essai sur Gunadhya et la Bihathatha* pp 237ff. The following summary is based on his French translation —

Udayana was an enemy of Pradyota. The latter was convinced of the frailty of feminine virtue, and gave permission to the women of his harem to roam freely at night till the beating of a drum. All except one took advantage of this privilege. Udayana heard the news and being fond of adventure, set out for Ujjayini. There he met one of the wives of Pradyota named Tara, who left him at the sound of the drum but managed to steal his ring before departure. The ring enabled Pradyota to discover the audacity of Udayana and he made preparations, to

capture his enemy Udayana repeated his visit to Ujjayinī but this time he was accompanied by his minister Yaugandhara. They put up at a house. The house was besieged. Yaugandhara disguised Udayana as a maid servant. Udayana escaped.

Pradyota was furious against his minister, Bharata. Bharata constructed a huge elephant, capable of hiding 500 soldiers in its inside. The elephant was let loose in a forest near Kāuśāmbī. Udayana endeavoured alone to capture the elephant. He was overpowered and was taken as a prisoner to Ujjayinī. Pradyota wanted to put him to death but not before learning the secret of taming elephants. At the suggestion of Bharata, Vāsavadattā, the daughter of King Pradyota, was appointed to learn the charm. She took her seat behind a curtain and was enjoined not to look at her teacher.

Yaugandhara became anxious about the king. He sent his sister Kāñcanamālā to Ujjayinī. She disguised herself as a beggar woman and penetrated into the royal palace. She managed to have an interview with Vāsavadattā, to whom she revealed the identity of her teacher. Vāsavadattā drew aside the curtain, and fell in love with Udayana, who also became enamoured of her. Lovers now met frequently and decided to elope together.

Yaugandhara was informed. He came to Ujjayinī, disguised as a mad man. Vāsavadattā

obtained permission of her father to go out for rides with Udayana, as all that she needed were a few practical lessons in taming elephants. Both got into the habit of going out and coming in at all hours. Yaugandhara meanwhile deposited dung of elephants in several places on the road to Kusambi. His disguise of a mad man did not awaken any suspicion. One evening Udayana, Vasavadatta, Yaugandhara, and Kaccanamala mounted the she elephant Bhadrapati and escaped. The plot was discovered. The fugitives were pursued. But the pursuing elephant Nadaguni lost time in smelling the dung deposited on the road. This gave time to Udayana to cross the frontier.

Udayana was now burning to take revenge on Pradyota and determined to force him to become a weaver. Vasavadatta became aware of his intention and lost her regard for him. Yaugandhara went to Ujjayini disguised as a merchant and allured Pradyota by means of a beautiful woman. He was made prisoner and taken to Kusambi, where he was forced to learn the trade of a weaver. He was one day shown to Vasavadatta. She swore to avenge her father. She contrived to set him free and to send him back to Ujjayini. She pushed Udayana into a deep pit where he was devoured by ferocious dogs. She was, in her turn, burnt alive.

The *Vinaya* of the Mula—Sarvastivādins is in substantial agreement with the Kandjur ver-

sion The most amplified account, however, is preserved by the *Dhammapāda Appamāda Vagga* translated into English by E W Burlingame H O S. Vol XXVIII pp 247 ff The following summary is based on this version

One day, king Parantapa of Kāuśāmbī sat in the open air with his queen who was pregnant The queen wore a precious, crimson cloak, and in a playful mood, took away the royal signet and slipped it on her own finger

At that moment, a monster bird came swooping down and mistaking the queen for a piece of meat, seized her and conveyed her to a far-off banyan tree on the Himālayas The bird was frightened away. The delicate queen, half dead with suffering and fright, gave birth to a son at the dawn of day, and in consequence named him Udena.

Nearby lived an ascetic of warrior caste. He happened to pass by the tree He saw the queen in her miserable plight He took pity on her, made her come down the tree, conducted her to his hermitage, and ministered to her comforts After some time the queen thought over the matter, 'if he were to leave her, she and the child would both perish as she knew neither the way she came, nor the way to go to her country.' The only way to get out of the difficulty was to seduce the hermit. So she displayed herself before the ascetic. And they lived happily together as man and wife

One day the ascetic observed the conjunction of constellations and exclaimed, 'My lady, Prantapa, king of Kausambi is dead' The queen began to cry Being questioned, she revealed her identity The ascetic tried to console her 'It is for my son, I weep,' she said, 'to him belongs the sovereignty by right of succession and now he has become one of the common herd' 'Grieve not, my lady, said the hermit, 'I shall give him the means to inherit his kingdom' Thereupon the hermit gave the boy a lute and a charm to tame elephants

Udena was informed by his mother that he was the son of Prantapa and that he must go and claim the throne She gave him the cloak and the signet of the king to prove his identity Udena, followed by a mighty army of elephants, whom he had tamed himself, marched to Kausambi and claimed the kingdom He proved his identity The city gates were thrown open to him He was welcomed and crowned king

#### The winning of Vasuladatta part 4

Canda Pajjota was king of Ujjeni He became jealous of king Udena He employed the stratagem of a mechanical elephant with soldiers concealed inside and had Udena captured and brought to Ujjeni as a prisoner Overjoyed with his success, he gave himself up to festivities for 3 days

Being reproached for his conduct, he agreed to release Udena provided the latter imparted to the

former the secret to charm elephants. Udena refused to divulge the secret unless homage was paid to him. A compromise was made. Pajjota said to Udena, 'Will you divulge the charm to another, if the other will pay you homage?' 'Yes, Your Majesty.' 'Well, then, we have in our house a hunchbacked woman. She will sit behind a curtain. You remain outside and have her repeat the charm.' Udena agreed. Pajjota then went to his daughter Vāsuladattā and said, 'Dear daughter, there is a certain leper who knows a priceless charm. You sit behind a curtain, and he will remain outside and repeat it to you. You get it from him, for it would never do to let anyone else learn it, and then I will get it from you.' It was a contrivance of Pajjota to feign that Udena was a leper and Vāsuladattā a hunchback to prevent their meeting and falling in love with each other. So the lesson began. Udena sat outside while Vāsuladattā remained behind a curtain. One day Udena repeated the charm several times but it was reproduced incorrectly every time. Being impatient, Udena cried, 'Dunce of a hunchback, your lips are too thick, and your cheeks are too pudgy! I have a mind to beat your face in! Say it this way?' Vāsuladattā replied in anger, "Villain of a leper, what do you mean by those words? Do you call such as I 'hunchback'?" Udena lifted a fringe of the curtain and saw Vāsuladattā. Their eyes met. They fell in love at first sight. Explanations followed.

The secret was now out. From that day lessons became pleasant and prolonged.

Udena persuaded Vasuladattā to elope with him and promised to make her his chief consort. Vāsuladattā agreed, deceived her father, and obtained permission from him to go out at night with Udena, in order to gather a certain herb, necessary for the operation of the charm at a particular time indicated by the stars. They went out mounted on an elephant and got into the habit of returning at all hours. People became used to their coming and going at all hours.

One day when Pajjotī had gone to amuse himself in his garden, Udena filled several leather bags with gold and silver coins and eloped with Vāsuladattā. Pajjotī was informed of their flight. A force was sent in pursuit. When Udena saw the pursuing force draw near, he opened one bag and scattered the gold and silver coins on the road. The troops delayed in picking up the coins. The trick was repeated several times till Udena crossed the frontier in safety. Having reached his capital, he made Vasuldatta his chief queen.

The narrative continues to relate the story of two other queens of Udena, i.e., Magandīya and Samavati which however does not interest us at present, and need not therefore detain us.

### **The Jain Version**

We now come to the legend as preserved by the Jain chronicles. It is related by Somaprabha



in his *Kumārāpālapiṭibodha*, in a section entitled *Paradānagamane Pradyota kithā*, i.e., 'the legend of Pradyota in illustration of the evils of adultery'. It is, as the title shows, a legend of Pradyota and not that of Udayana. The account of Pradyota's invasion of Rājagṛha and his relation with Abhaya, son of king Śrenika, is interesting but not quite relevant to the present discussion. The story of Udayana is incorporated in this legend of Pradyota. The pertinent narration only is given below.

King Pradyota of Ujjayinī had a daughter Vāsavadattā. The king wanted to teach her music. He was in search of a skillful musician, but none could compare with king Udayana, who had acquired great reputation for his exquisite melodies. Udayana was proud and powerful, and was not likely to become a music-teacher, so Pradyota used the stratagem of the mechanical elephant to capture him. He was carried to Ujjayinī as a prisoner and requested to teach Vāsavadattā playing on the lute. He was warned, at the same time, never to try to look at her or to ask her any question, as she was blind by one eye and would feel ashamed if he did so. The princess in turn was informed that her teacher was a leper and she should therefore keep herself at a distance. A curtain was drawn between them. And the lessons began. The princess began to love

\*The original passage together with an English translation was published by P. D. Gune in the *Annals of the Bhandarkar Institute* July, 1920 Vol. II part I. I am indebted to this publication of Gune.

her teacher from the sweetness of his voice. She longed to see him. One day she played badly. The teacher was impatient and cried, 'May you perish, O blind one.' She retorted, 'you forget yourself, O leper.' He thought that she must be blind in the same way in which he was a leper. He lifted the curtain up. He saw that she was a Rati incarnate. To her he appeared a second Cupid. They discovered that they were deceived. From that day their love grew with leaps and bounds.

One day the elephant named Nalaguni escaped from the stable. There was a general fright. No one dared approach him. The king was advised to ask Udayana to capture Nalaguni with his music. He consented on the condition that he and Vasavadatta both, riding on the she elephant Bhadravati, should sing and play together. This was allowed. Nalaguni was tamed. The king was glad and went to his garden to enjoy himself, asking Udayana to follow with the princess. This opportunity was seized by Sugandharayana, who was living there disguised as a mad man. He filled a jar with the urine of a she elephant and together with Kañcanamali rode beside Udayana and Vasavadatta. Instead of going to the king's garden, they made for Kauambi. Their flight was discovered and they were pursued. At the approach of the pursuing elephant, a jar of urine was smashed. The elephant delayed in smelling it. The repetition of the trick brought Udayana to Kauambi in safety.

The legend of Udayana as related in the *Bṛhat kathā* and preserved in the Nepalese and the Cashmerian recensions can be studied in the extracts of the original passages and their English translation, contained in this volume.

### Birth of Udayana

All the accounts are unanimous in the following points

(1) The pregnant queen of Kāuśāmbī is mistaken for a piece of meat, seized, and carried away by a monster bird to a distant place.

(2) She gives birth to a son who is called Udayana because he is born at dawn (*Udaya*) or on the mountain of the rising sun

(3) The mother and the child are looked after by a hermit

(4) Udayana acquires a lute and a charm to tame elephants

The points of difference are the following.

(1) The name of the king of Kāuśāmbī is different in different recensions. The variants are Parantapa, Śatānika, and Sahasrānika.

(2) The place to which the queen is carried is different, it is a banyan tree in one, and the summit of a mountain in another.

(3) The manner in which the queen is saved from the bird is also different, (a) the queen herself frightens away the bird, (b) a divine speech prevents the bird from devouring the queen, (c) the bird itself realises its mistake and leaves the queen

(4) A hermit or his disciples conduct the queen to the hermitage. According to the Buddhist legend, the queen seduces the hermit. According to other accounts, she remains chaste.

(5) Udayana acquires the lute and charm in different ways (a) from the hermit, (b) from a Nāga, whom he released from a hunter, (c) from the King of serpents on his visit to the nether world, through the friendship of young Nagas.

(6) According to the Buddhist legend, the queen does not return to Kauśāmbi. According to Buddhavaṃsa, she flies through air with two pupils of the sage, and is left with her son in the royal park in Kauśāmbi, according to Somadeva, the King of Kauśāmbi is informed of the whereabouts of the queen by a hunter, himself sets out in search of her and brings her back with his son.

It will be noted that these accounts differ in minor details such as the names of the personages, king, queen, hermit, *naga* and so on, or the method of frightening away the bird, or the manner of acquiring the lute and the charm, and of the restoration of the queen. The essential elements of the story are identical such as seizure and conveyance of the queen to a distant place, birth of Udayana away from his native place, and the acquisition of the lute and the charm. From the identity of the essential elements in different accounts, it is clear that the story was well known and widely circulated. Differences are such as would be naturally introduced by different narrators without however changing the character of the story.

### The winning of Vāsavadattā

Here too there is a clear unanimity with regard to the main story. The principal characters bear the same name, *i e.* Udayana, Yaugandharāyana, Pradyota, Vāsavadattā, and Kāñcana-mālā. The she-elephant, on which the lovers elope, has the common name Bhadravatī. The pursuing elephant has also the same name Nalagiri or Nadagiri. The means of capturing Udayana is a stratagem used by Pradyota, *i e.*, a mechanical elephant with soldiers concealed inside. All the accounts also agree in showing Pradyota a mighty, powerful, and cruel King. They also agree in depicting Udayana as a young, handsome, gallant knight, fond of love and adventure, with a taste for music, and power to tame wild elephants. In every account, he is appointed as a teacher of Vāsavadattā, he is appointed to teach her the secret to tame elephants in the Buddhist legends, and to teach music in the Jain and Sanskrit versions. The teacher and pupil are separated by a curtain in the Buddhist and the Jain legends. She is passed off as a hunch-back, or blind by one eye, and he as a leper. Both subsequently fall in love with each other. Yaugandharāyana comes to Ujjayinī disguised as a mad man. He helps Udayana in his elopement. The pursuit is delayed by depositing heaps of elephant-dung on the road, or by smashing jars of urine of she-elephants, for the pursuing elephant must smell them, or by scattering gold and silver coins on the road, which the troops begin

to pick up, on the flight is covered by a band of soldiers, whom Yaugandharayana has beforehand stationed in different places. The story ends with the marriage of Udayana and Vasavadatta. It will thus be seen that differences are with regard to minor details while the main incidents are identical.

### Sources of Bhāsa

Is it possible to reconstruct the sources from which Bhāsa drew his materials? Was he indebted to the Jain or the Buddhist writers? The Jain legends in their literary form are not earlier than the 12th century A. D. The Dharmapada commentaries belong to the 14th century A. D. The Tibetan Kanjur cannot be dated earlier than the 3rd century A. D. If we accept the date assigned to Bhāsa, i.e., the 2nd century A. D., he will be anterior in time to the literary versions of both the Jain and the Buddhist legends. But it must be remembered that the legends themselves are much older than their literary versions. They must have existed as a floating mass of tradition, handed down from generation to generation by oral instruction. But the Jain and the Buddhist legends in their literary form have nothing corresponding to the incidents which form the basis of the play, the *svapnavasavadatta*. It may therefore be assumed that the Jain and the Buddhist legends of Udayana in their floating state, and pre-literary existence, had nothing corresponding to these incidents. Bhāsa's utilisation

tion of the Jain and the Buddhist legends is therefore extremely doubtful.

Was he indebted to the *Brhat Kathā*? If the *Brhat Kathā* is to be judged by the *Ślokasamgraha* of Buddhasvamin, who does not relate the story of the acquisition of Padmāvatī then it will have to be assumed that the *Brhat Kathā* also did not relate that story. But it may be objected that the *Brhat Kathā* did contain the story of the acquisition of Padmāvatī as is indicated by its Cashmerian recension, preserved by Somadeva, and that it was left out in the abridgment of Buddhasvāmin, who however seems to be familiar with this part of the legend for he mentions Udayana's two queens, i. e., Vāsavadattā and Padmāvatī by name. If therefore the *Brhat Kathā* is to be judged by the Cashmerian recension, it will be noted that the account of Somadeva is fundamentally different from that of Bhāsa. According to Somadeva, the astute minister was not satisfied with the small kingdom of the Vatsas. He wanted to conquer the whole world. The King of Magadha always threatened their rear, so he had to be conciliated.

According to Bhāsa, Udayana was overpowered by a powerful rival Āruni. He was defeated and had lost the greater part of his kingdom. He came to seek help from the King of Magadha in order to recover his lost kingdom. The two accounts are so different that the one could not have been based on the other. In this way, one can come to a negative conclusion that

Bhāsa was not indebted to the Jain or Buddhist writers, nor was he indebted to Guṇādhya, who is generally assigned to the 3rd century A D. Guṇādhya's date will present some difficulty in making Bhāsa draw upon the *Brhat Katha*. There is no evidence to show that Bhāsa is directly indebted to the *Brhat Katha*. Bhāsa must have utilised the same materials, the same floating mass of oral tradition which served as the original sources of Guṇādhya.

### What is Drama ?

What is drama? The Sanskrit writers on *Poetics* describe it as *dr̥śya kavya*, i.e., 'poetry to be seen,' while the epic and the lyric poetry are described as *śravya*, i.e., 'poetry to be heard.' This is a general description and means that a composition suitable for representation on the stage is drama, while a composition capable of recitation is epic or lyric poetry. Poetry is further defined as *Vakyaṃ rasatmakam kavyam*\*, i.e., 'a sentence or words, whose soul is made up of *rasa*, is poetry.' *Rasa* is a technical term and is explained in the following manner —

वभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः ।

'The consummation of *rasa* is brought about by a combination of the determining causes of emotion (*vibhāva*), the resultant indications of feelings (*anubhāva*), and (the permanent and) temporary sentiments

There are numerous definitions of poetry. It is not possible to enter here into an elaborate discussion on the nature of poetry. I have selected the generally accepted view.



The causes of emotion are, *e g.*, in dramatic representation, in characters, in circumstances, etc. The indications of feeling are shown by sympathy, disgust, etc. The constant or permanent sentiments (*Sthāyibhāva*) are love, melancholy, etc. The temporary sentiments are such as *ennui*, etc. When permanent sentiments are evoked by various elaborate means, employed by a dramatist, an individual forgets himself, and feels a particular kind of pleasure, which may be described as æsthetic. This is *rasa*. *Rasa* may therefore be translated as 'æsthetic or intellectual pleasure.' The definition of Sanskrit writers of drama may therefore be summed up thus

(1) drama is *drśya kāvya*.

(2) *kāvya* is *rasātmakam vākyaṃ*, i.e. 'a composition, capable of evoking æsthetic or intellectual pleasure and suitable for representation on the stage is drama.'

It may now be asked what makes a play suitable for representation? What in other words is its most essential characteristic?

Is it dialogue? Not necessarily, because philosophical treatises often make use of dialogue. *The Dialogues of the Buddha* is an example. The Buddha holds conversation with an opponent, confounds him with argument, perplexes him with comparisons, and finally converts him to his own view. There are always two or more than 2 speakers. The discussion is carried on by means

of dialogue, yet no one will venture to call *the dialogues* drama. Religious catechisms make use of the same device. Questions are put by one speaker and answers are given by another. Religious polemics are written in a similar way. *The Satyārtha Pralāḍ* of Śaṅkara Dayananda Sarasvati is an instance of this kind. But the best illustration of this view is to be found in *the Dialogues of Plato*. These dialogues lack neither literary finish nor imagination. They are pieces of art and often possess a dramatic quality, yet are not drama. Take for instance *the Cratylus*. Three characters are introduced. The subject of discourse is language. The views expressed by the various speakers are highly interesting, yet *the Cratylus* is not a play. If an attempt were to be made to represent *the Cratylus* on the stage, it will be a complete failure. It is therefore clear that drama needs something more than mere interesting dialogue.

Is the essence of drama, action? Drama holds the mirror up to nature. It is a reflection of life. It is a bit of reality put on the stage. It must therefore represent action as action is an essential element of life. In as much as drama imitates life, it imitates action. But if action *by itself* constitutes drama, then why should not lively descriptions in epic poetry be regarded as drama? Drama in that case would also embrace in its province vivid scenes of battles. It may therefore be stated that *the main function of drama is*

*to employ dialogue in order to represent a harmonious action, such as may spring from the circumstances of life, actually or conceivably real.*

It may be objected, why make circumstances of real life essential? The importance of including them will be realised if drama is to be distinguished from lyric poetry. The subject-matter of lyric poetry is the individual thoughts and feelings of the poet. The poet sings because he must. His heart is full to the brim and overflowing. This flow must find an outlet. It is a free, unrestrained outpouring of the heart. When the heart is stirred by some great passion, sorrow, or emotion, the poet does not make any secret of it. He simply gives expression to it. His feelings are his own. They are individualistic. His poems are the products of his inmost soul. *In Memoriam* of Tennyson, *Adonais* of Shelley, *Premières Méditations* of Lamartine, and *Les Nuits* of Alfred de Musset are instances of this kind.

But a dramatic poet must not let his own personality intrude into the play. There is no occasion for him to give expression to his own individual thoughts and feelings. He may take sides, he may sympathise with a particular character, but he may not make his characters mere imitations of himself. His characters must be true to themselves and must have an individuality of their own. The dramatic poet

cannot make his own emotion the plot of a play. He must take a subject from history, religion, or from the actual life of man. But the subject must always be external. The subject matter of lyric poetry is therefore generally opposed to that of drama.

Is it not enough to say that a dramatic poet represents action on a subject furnished by life? Where is the need of laying down a rule that the action must be represented by means of dialogue? This is necessary in order to distinguish drama from epic poetry. The subject matter of epic poetry is also derived from history, or religion, or life. It contains lively scenes and vivid descriptions of battle. But an epic poet speaks in his own person. In drama, a poet does not speak in his own person, he lets the characters speak for themselves. Dialogue is therefore a necessary element of drama.

### **The Law of Brunetiere**

We have so far described the external form of drama, its body so to say. But this is the description of its most superficial characteristic.

We will now consider as to what constitutes its soul? Aristotle long ago laid down that tragedy must show a 'struggle'. The idea of 'struggle' was further developed by Hegel, who wanted to lay down a common principle for both tragedy and comedy. He was of opinion that there must be a 'conflict of will'. If the human will is in conflict with the divine will, or against

the inexorable dictates of fate, or irrevocable decrees of a powerful monarch, the result is tragedy. If the will is in conflict with another human will, or circumstances which are surmountable, the result may be comedy. This idea of 'conflict of will' was accepted by Coleridge and Schlegel. But at present, the generally accepted view, at least in France, England, and America, is that of Ferdinand Brunetière. He enunciated his doctrine in his famous *La Loi du théâtre*, i. e., 'The law of drama.' This was added as a preface to *Les Annales du théâtre et de la musique* of Noël and Stoullig. *The law of drama* was first published in 1894. Brunetière is of opinion that it is not so much 'conflict' as 'volition,' which constitutes the soul of drama. He subordinates the idea of 'struggle' to that of 'will.' For him, the drama is nothing but the spectacle of a 'will' striving towards a goal and conscious of the means which it employs. The true action, which should be distinguished from motion or agitation, is that of a 'will,' conscious of itself, and conscious of the means, which it employs, for the fulfilment of its goal.

### **The Vision of Vāsavadattā.**

If we accept the law of Brunetière as the acid test of drama, *the Vision of Vāsavadattā* will indeed be regarded as a dramatic masterpiece. The play presents to us the spectacle of a 'will,' which is conscious of itself, and of the

means to be employed for the fulfilment of its object. The striving of a 'will' for a particular goal is depicted by Bhasa in its perfection. King Udayana is fond of sport and is too much attached to the society of his beloved queen Vasavadatta. He neglects the affairs of state. A strong and watchful enemy Arum takes advantage of the situation and inflicts defeat after defeat on Udayana, who loses the greater part of his kingdom, and retires to a frontier village Lavanaka. Yaugandharayana, his astute and devoted minister, now appears on the scene. The minister's unbounded devotion to Udayana rouses him to retrieve the situation so as to restore the king to his ancestral throne. The Minister hits on a plan. Without reinforcements, it is impossible to fight against the powerful enemy. The best means for securing military help is to make a matrimonial alliance with the king of Magadha. This king has a young sister, Padmavati, of marriageable age. But there is a serious obstacle in the consummation of the alliance. As long as Vasavadattā is alive, Udayana will never wed another woman. Moreover, the king of Magadha will not consent to offer the hand of his dear sister to Udayana, because he is passionately in love with Vasavadatta. Vāsavadatta is the obstacle, and must therefore be removed. The interests of the state demand her sacrifice.

The minister therefore resolves to sacrifice her. Vāsavadatta should be separated from the king, and unknown to him, hidden away in some

secret place. A rumour, that the queen is dead, should then be spread. Both Udayana and king of Magadha being convinced of her death, there will be no difficulty in cementing the matrimonial alliance. When Udayana is married to Padmāvatī, and the kingdom reconquered with the military aid of Magadha, Vāsavadattā will be restored to Udayana. This scheme however had a serious defect. Firstly, Udayana may, at the time of restoration, refuse to take Vāsavadattā back, suspecting her purity during the period of separation. His wife must be above suspicion. It is therefore necessary to furnish convincing proof of the purity of the queen, during the period of separation. Secondly, Vāsavadatta and Padmāvatī may not get on well with each other, which will make their lives and the life of Udayana miserable. This unpleasantness must be avoided. Both these difficulties are solved by a clever idea. Yaugandharāyana decides to throw Vāsavadattā and Padmāvatī together. Vāsavadattā is to be disguised as a brāhmaṇa woman of Avantī and is to be left with Padmāvatī as a ward of the latter. Constant companionship will tend to make them friends. At the time of restoration, Padmāvatī will be able to convince the king of the purity of Vāsavadattā.

Having decided on this plan of action, Yaugandharāyana takes two of his colleagues into his confidence, and is assured of their active and secret co-operation. He knows well that the

enforced mutual separation will inflict a great sorrow on the royal couple and bring hardships on Vasavadatta. But the spectacle of the suffering of the royal couple does not move the minister. The suffering will be temporary, and is in the interests of the state. He therefore deliberately and consciously puts his plan into action.

Vasavadatta is privately approached, informed of the plan, and is requested to cooperate with the minister. Vasavadatta is prepared to bear any hardships, or to make any sacrifice, for the sake of the king. But to hand her own husband to another woman is indeed a very hard task for her. She is deeply in love with the king. She loves him more than her life. To live for her is to love. Yet she is asked to give up her love and go voluntarily into banishment. She is nevertheless persuaded to make the supreme sacrifice.

Yaugandharayana disguises himself as a hermit and Vasavadatta as a Brahmana lady and proceeds towards the capital of Magadha. In a hermitage, he meets the procession of Padmavati, who has returned after paying a visit to a lady hermit. A proclamation is issued and all hermits are invited to ask any boon, they may desire. This affords an opportunity to Yaugandharayana. He steps forward and requests Padmavati to accept Vasavadatta, whom he passes off as his sister as a ward and to look after



her for some time. He represents that his sister is deserted by her husband and he therefore wants to go in search of him, and to bring him back, if possible. Padmāvatī, true to her word of proclamation, agrees to look after Vāsavadattā, whose beauty and courtly demeanour has already produced a favourable impression upon her.

While they are still in the hermitage, a student arrives and brings the latest news of Lāvānaka. The palace of Vāsavadattā is burnt. Both Vāsavadattā and Yaugandharāyana are reported to have perished in the flames. Udayana, who was out on a hunting expedition, returns late in the evening. As soon as he hears the dreadful news of the death of his beloved queen, he becomes distracted with sorrow. He is shown the half-burnt ornaments, which decorated the queen's person. He clasps them to his heart and falls unconscious on the ground. On regaining consciousness, he seeks to put an end to his own life. His ministers have great difficulty in preventing him from doing so. They hold him back perforce, and taking the sorrow-stricken king with them, leave the village. The student's vivid description of the great grief of the king reassures, on the one hand, Vāsavadattā of the love of her husband. On the other, it kindles a flame of love for Udayana in the heart of Padmāvatī. Padmāvatī is deeply moved and falls in love with Udayana.

In due course, the king of Magadha is informed of the events, that took place at Lāvanā. Meanwhile, Udayana has come to the capital of Magadha, in order to seek aid for his military operations. He impresses the king of Magadha by his nobility, wisdom, youth, and good looks. He is offered, and accepts, the hand of Pādmavatī. The marriage is performed at Rājagṛha. The alliance is cemented. Reinforcements are now forthcoming. Udayana reconquers his kingdom, and Vasavadatta is finally restored to him.

Yugandhaiyana is the central figure of the play. His portrait is magnificently drawn. But it is a human portrait, full of life, and reality. He is a man of resource and has a masterful personality. He is an astute statesman. His individuality is so remarkable that he appears to have been drawn from some politician, personally known to the poet. He is a master of cunning diplomacy. But the mainspring of his action is his unwavering devotion to his master. He is a stern, manly figure, who has little importance for the love romance of his master, when the interests of the state are at stake. As a matter of fact, he completely identifies himself with the state. He might have exclaimed with Louis XIV, 'I am the state'. He has all the necessary qualities of a councillor of a king at a critical period. He is shrewd, is never deceived by the enemy. He is not afraid of danger. Obstacles do not discourage

him. Even an adverse fate does not make him despair. He is a real die hard. He has in him the quality of doggedness. Above all, he has a strong will. It is his will, that dominates every thing. He overcomes all obstacles. He triumphs over all impediments. The whole action of the play is a mere development, as it were, of the plan of the minister. He pulls wires from behind the scenes, and directs the course of events. Here is in short the spectacle of a *will* conscious of itself, and conscious of the means it employs, for the fulfilment of its predetermined plan of action.

Further, the play presents a profound psychological study. It depicts, in a masterly way, the drama that is going on in the soul of Vāsavadattā, at the time, when she learns of the approaching marriage of her husband with Padmāvatī. She, a voluntary exile, is living as a ward of Padmāvatī, under an assumed name. Padmāvatī looks upon her as a friend, and expects her to rejoice at her marriage with Udayana, which marriage is just the cause of Vāsavadattā's deep distress. But circumstances deny her even the consolation of tears. Weeping is inauspicious, especially on an occasion of marriage. Vāsavadattā has a feeling of gratitude for Padmāvatī, on account of her hospitality, kind and courteous treatment, and looks upon the latter as her benefactor. On the auspicious occasion of Padmāvatī's marriage, gratitude does not allow her to shed the tears, which she can hardly restrain. She can neither weep, nor refrain from

weeping. Vāsavadattī must not disclose her secret. Her lips are sealed. Thus no one in the palace of Padmāvatī knows the great sorrow, which is gnawing at her heart. In her great distress, she is denied the comfort, which the sympathy of friends brings to the sorrowful heart. On the other hand she must bear all, she is spared nothing. She has to listen to the merry and exuberant talk of the bride and her companions. Padmāvatī is full of the virtues of Udayana and on one occasion remarks that Madam Vāsavadattī's love for Udayana could not have been as deep as her own. Vāsavadattī listens and finds it difficult to control herself. But she does not give herself away. The strain is almost on the breaking point. What a tremendous effort, it must have cost Vāsavadattī not to give herself away. The scene is drawn with a delicacy and skill, which could have been employed by a master artist only. The following scene from Act III is quoted as an illustration.

### ACT III

*(Enter Vāsavadattā, deep in thought)*

Vāsavadattā — Having left Padmāvatī in the drawing room of the ladies' court, now crowded on account of the merriment of the nuptial celebrations, I have sought the seclusion of this pleasure garden. Now I can give vent to my sorrow, which cruel fate has laid on me. *(Turning round)* Alas! I am undone. Even my noble lord now

belongs to another woman. Let me sit down  
(*Sits down*) Blessed indeed is the  
female Cakravāka Separated from her mate  
she does not live. But I do not give up  
life I, unfortunate as I am, live in the  
hope that I shall meet my noble lord once  
again

(*Enter a maid carrying flowers*)

The Maid — Where is the noble lady of Avanti  
gone? (*Turning and looking round*) Ah!  
there she is seated on a stone-bench under  
the *priyangu* creeper Wearing a simple  
but graceful garment, she sits there, her  
heart overwhelmed with grief, and looks  
pale like a digit of the moon obscured by  
mist I'll approach her (*Approaching*)  
Noble lady of Avanti, I have been looking  
for you for such a long time

Vāsavadattā: What for?

The Maid: Our queen says, 'Madam comes from  
a noble family She is kind and skilful  
Let her therefore plait the wedding garland'

Vāsavadattā For whom it is to be made?

The Maid. For our princess

Vāsavadattā (To herself) Must I do even this  
Gods are cruel indeed

The Maid: Madam, there is no time to think of  
other things The bride-groom is taking his  
bath in the crystal-palace, so do plait the  
garland quickly, my lady

Vasavadatta —(*To herself*) I cannot think of anything else (*Aloud*) My good girl, have you seen the bridegroom?

The Maid —O yes I saw him My curiosity and love for the princess (urged me to do so)

Vasavadattā —What is he like?

The Maid —Madam, I say I have never seen the like before

Vasavadatta —Tell me, my good girl is he handsome?

The Maid —I should say he is Cupid himself, only without the bow and the arrow

Vasavadattā —That will do

The Maid —Why do you stop me?

Vasavadatta —It is improper for me to listen to the flattering descriptions of another woman's husband

The Maid —Then please finish the garland as quickly as you can

Vasavadatta —I shall do it at once Give me the flowers

The Maid —Here are the flowers Please take them madam

Vāsavadattā —(*She empties the basket and examines the flowers*) What do you call this flower?

The Maid —It is cal'ed 'ward off widowhood '

Vāsavadatta —(*To herself*) Of these, I must use a good many both for myself and Padmavati (*Aloud*) What do you call this flower?

The Maid —It is called 'Co wife's ruin '

Vāsavadattā: This need not be used.

The Maid: Why?

Vāsavadattā His wife is dead It is therefore unnecessary .

Vāsavadattā She is gone Alas! I am undone  
My noble lord now belongs to another  
woman (Who can share my sorrow?) I  
shall confide my sorrow to my bed Per-  
chance I may get sleep and forget (*Exit*)

Vāsavadattā is a loving, and self sacrificing wife. She is an exalted expression of the Indian ideal of a chaste and devoted wife As such she ranks with Sītā, Sāvitrī, Damayantī, Draupadī, and Śakuntalā.

Act IV contains a scene of great dramatic force and tension. The marriage of Udayana with Padmāvatī is over Udayana has great admiration for Padmāvatī, but cannot withdraw his heart, set on Vāsavadattā The scene is laid in the garden attached to the palace

Padmāvatī, Vāsavadattā, and a maid of honour are in the garden. Udayana and the jester are coming from the other side Padmāvatī avoids to meet her lord for the sake of Vāsavadattā. As there is no way out, the ladies retire into a bower of creepers The King and the jester also seek the shelter of the same bower from the hot rays of the sun They are however prevented from entering the bower as the maid shakes a hanging branch, full of blackbees But they decide to sit outside at the entrance of the

hower Ladies now cannot get out and are virtual prisoners ' But it is a happy seige, says Padmavati, ' when my lord sits at the gate '

Udayana and the jester are not aware of the presence of the ladies and think themselves quite alone Padmavati is not aware of the identity of Vasavadatta Vasavadattī tries to restrain her emotion She sees Udayana after a long time Tears of joy unconsciously stream down her face The maid beholds them and remarks that madam is weeping There is an imminent danger of the disclosure of the secret With a supreme effort, Vasavadatta controls herself and practises dissimulation She says that the pollen of Kaśa flowers, wafted by the wind, has fallen into her eyes and made them water

Outside, in the confidence of privacy, the jester asks Udayana as to whom he loves Vasavadatta, or Padmavati ? The following quotation will give some idea of its intensity and liveliness The Jester — Well there is no one in the garden

There is something I want to ask May I ?  
The King — certainly

The Jester — Whom do you love ? Her Ladyship Vasavadatta of yore or Padmavati of the present time ?

The King — Why do you want to put me in such an extremely awkward position ?

Padmavati — O dear ! in what an awkward position is my noble lord put ?



Vāsavadattā (*To herself*) And I too, unfortunate as I am

The Jester. Now you must speak frankly. One is dead, the other is nowhere near

The King No, I should certainly not say anything. You are talkative, old chap

Padmāvatī This answer is eloquent, my noble lord.

The Jester O, I swear by truth I shall never tell anybody. Here, my lips are closed I dare not speak out, old chap.

Padmāvatī Oh ! how stupid he is He does not know his heart even after this

The Jester Will you not tell me? If you do not, you shall not stir a single step from this stone-bench Your Highness is now my prisoner

The King What, by force?

The Jester. Yes, by force.

The King We shall see

The Jester Forgive me, Your Highness. I conjure you, in the name of our friendship, to tell me the truth

The King No way out. Well, listen

I have a very high regard for Padmāvatī on account of her charming beauty, sweet manners, and gracefulness But she does not fascinate my heart which is set on Vāsavadattā

Vāsavadattā (*To herself*) Well, well This is ample reward for my suffering. My living here in concealment is acquiring many merits.



as I sit beside her to-day, my heart is thrilled as it were? Happily her breathing is easy and normal. Her headache must have been cured. By occupying one side of the bed only, she seems to invite me to embrace her I shall lie down. (She lies down)

The King. (*He talks in sleep*) O Vāsavadattā! Vāsavadattā. (*Rising abruptly*) Hum! it is my noble lord and not Padmāvatī Has he recognised me? If he has recognised me, the great scheme of the noble Yaugandharāyana will be made futile

The King: O Daughter of the King of Avanti! Vāsavadattā Happily my noble lord is dreaming only. There is no one near about. I shall stay for a while and gladden my heart and my eyes.

The King. O my darling! O my charming pupil! Give me answer

Vāsavadattā I am speaking, my lord, I am speaking.

The King. Are you displeased?

Vāsavadattā Oh! no Oh! no, only very miserable

The King. If you are not displeased, why don't you wear your jewels?

Vāsavadattā What could be better than this?

The King. Do you remember Viracikā?

Vāsavadattā (*Angrily*) O fie! Even here Viracikā!

The King —Then I beseech Your Ladyship s for  
givenness for Viradika (*He stretches out his  
hands*)

Vasavadattā —I have stayed long Some one  
might see me I must go But before  
going, I must replace, on the bed, my noble  
lord's hand which is now hanging down  
(*She acts accordingly and retires*)

The King —(*Rising suddenly*) Stop, Vasavadattā,  
stop Alas!

Rushing out in haste, I ran against a panel  
of the door And now I do not know for certain  
whether the desire of my heart is a reality (or a  
mocking phantom) "

The *vision of Vasavadatta* is a great play  
The principal characters are magnificent human  
portraits Each personage is invested with an  
individuality of its own The poet has made  
profound psychological studies and painted them  
with a rare skill, such as is found in the works of  
master playwrights only The critical situations  
are managed with a delicacy of art, which a  
genius alone could show It is indeed a master  
piece Bhasa is therefore entitled to claim our  
attention and his plays deserve a closer study



# २३ मूल्यामवतरणक्रमानुसारि पात्राणां नामोल्लेख ।

सूत्रधार	—	प्रयोगस्य प्रवर्तक ।
मर्दा	—	मगधराजस्यानुचर ।
यौगन्धरायण	—	वत्सराजस्य प्रधानमात्य ।
वासवदत्ता	—	अवन्तिराजपुत्री वत्सराजस्योदयनस्य महिषी ।
काञ्चुकीय	—	मगधराजस्यान्त पुरचरो भृत्य ।
चेटी	—	पद्मावत्या सखी किङ्करी ।
पद्मावती	—	मगधराजमहिषी वत्सराजस्योदय नस्य द्वितीया महिषी ।
तापसी	—	आश्रमस्या काचित् स्त्री ।
नखचारी	—	कथिदागन्तुक ।
धात्री	—	पद्मावतीधात्री ।
चेटी	—	मगधराजकुलेऽपरा किङ्करी ।
विदूषक	—	वसन्तकनामोदयनस्य वयस्य ।
उदयन	—	वत्साना राजा ।
पद्मिनिका } मधुकरिका }	—	मगधराजकुले चेटी ।
विजया	—	काञ्चनतोरणद्वारप्रतीहारी ।
रैभ्य	—	अवन्तिनृपते काञ्चुकीय ।
वसुन्धरा	—	वासवदत्ताधात्री ।

नाटकमध्यदृष्टनोम्नां रङ्गभूम्यामनवतीर्णानां  
पात्राणां नामोल्लेखः ।

दर्शकः	मगधस्य नृपतिः ।
महादेवी	आश्रमस्था मगधराजमाता ।
पुष्पकः } भद्रकः }	आदेशिकौ ।
प्रद्योतः	महासेननामावन्तिनृपतिः ।
रुमण्वान्	वत्सराजस्य सेनापतिः ।
मगधराजमहिषी	
प्रलदत्तः	काम्पिल्यभूपतिः ।
विरचिका	उदयनस्य काचित् वल्लभा ।
अवन्तिसुन्दरी	राजगृहे काचित् यक्षिणी ।
आरुणिः	उदयनस्य शत्रुः
अङ्गारवती	प्रद्योतस्य ज्येष्ठा महिषी वासव- दत्तामाता ।
गोपालकः } पालकः }	प्रद्योतस्य पुत्रौ वासवदत्ताभ्रातरौ ।

[ ना वन्ते तत प्रविशति सूत्रधार ]

सूत्रधार — उदयनवेन्दुसवर्णाव्

आसवदत्ताचलो बलस्य त्वाम् ।

पद्मावतीर्णपूणा

वसन्तकम्रौ भुजौ पाताम् ॥ १ ॥

एवमार्यमिश्रान् निज्ञापयामि । अये किन्तु खलु मयि विज्ञा-  
पनव्यग्रे शब्द इव श्रूयते । अङ्ग पश्यामि ।

[ नेष्ट्ये ]

उत्सरह उत्सरह अर्था उत्सरह ।

उत्सरत उत्सरत आया उत्सरत ।

सूत्रधार — भवतु निज्ञातम् ।

भृत्यैर्मगधराजस्य

स्निग्धै कन्यानुगामिभि ।

पृष्टमुत्सार्यते सर्वम्

तपोवनगतो जन ॥ २ ॥

[ निष्क्रान्त ]

स्थापना

[ प्रविश्य ]

मर्दा — उत्सरह उत्सरह अर्था उत्सरह ।

उत्सरत उत्सरत आया उत्सरत ।

[ तत प्रविशति परिव्राजकवेपो यौग धरायण

आवन्तिकावेनधारिणो वासवदत्ता च ]

यौगन्धरायण — [ कर्णं दृष्ट्वा ] कथमिहोप्युत्सार्यते । कुत

धीरस्यात्रमसश्रितस्य वसतस्तुष्टस्य वन्यै फलैर्

मानार्हस्य जनस्य वल्कलगतस्त्रास समुत्पाद्यते ।

उत्सिक्तो धिनयादपेतपुरुषो भाग्यैश्चैर्विस्मित

कोऽयं भो निमृत्ततपोवनमिदं ग्रामीकरोत्याज्ञया ॥ ३ ॥



वासवदत्ता अय्य को एसो उत्सारेदि ।  
आर्य क एय उत्सारयति ।

यौगन्धरायणः भवति ! यो धर्मादात्मानमुत्सारयति ।

वासवदत्ता अय्य ण हि एव्वं वत्तुकामा । अहं विणाम उत्सार-  
आर्य न ह्य एव्वं वत्तुकामा । अहम् अपि नाम उत्सार-  
इद्वंवा होमि त्ति ।  
यितव्या भवामि इति ।

यौगन्धरायणः भवति ! एवमनिर्ज्ञातानि दैवतान्यवधूयन्ते ।

वासवदत्ता अय्य तह परिस्समो परिखेदं ण उप्पादेदि जह  
आर्य तथा परिश्रमः परिखेदं न उत्पादयति यथा  
अअं परिभवो ।  
अयं परिभवः ।

यौगन्धरायणः भुक्तोज्झित एय विषयो अत्रभवत्या । नात्र  
चिन्ता कार्या । कुतः

पूर्वं त्वयाप्यभिमतं गतमेवमासीच्च  
छ्लाघ्यं गमिष्यसि पुनर्विजयेन भर्तुः ।

कालक्रमेण जगतः परिवर्तमाना

चक्रारपंक्तिरिव गच्छति भाग्यपंक्तिः ॥४॥

भटौ उत्सरह उत्सरह अय्या उत्सरह ।

उत्सरत उत्सरत आर्याः उत्सरत ।

[ ततः प्रविशति कांचुकीयः ]

कांचुकीयः सम्भषक ! न खलु न खल्वत्सारणा कार्या । पश्य  
परिहरतु भवान् नृपापवादं

न परुषमाश्रमवासिषु प्रयोज्यम् ।

नगरपरिभवान् विमोक्तमेते

वनमभिगम्य मनस्विनो वसन्ति ॥ ५ ॥

उभौ- अय्य तह ।

आर्य तथा ।

[ निष्क्रान्तौ ]

यौगन्धरायण — हन्ते सविज्ञानमस्य दर्शनम् । वत्से ! उपसर्पा  
वस्तान् देनम् ।

वासवदत्ता — अन्य तह ।

आर्यं तथा ।

यौगन्धरायण — [उपसृत्य] भो ! किं कृतेयमुत्सारणा ।

काञ्चुकीय — भो ! तपस्विन् ।

यौगन्धरायण — [आत्मगतम्] तपस्विन्निति गुणवान् सख्य-  
मालाप । अपरिचयात् न श्लिष्यते मे मनसि ।

काञ्चुकीय — भो ! श्रूयताम् । एषा खलु गुरुभिरभिहितनाम-  
धेयस्यास्माक महाराजदर्शकस्य भगिनी पद्मावती  
नाम । सैषा नो महाराजमातर महोदेवीमाश्रम-  
स्थामभिगम्यानुज्ञाता तत्रभवत्या राजगृहमेव  
यास्यति । तद् अद्यास्मिन्नाश्रमपदे वासो ऽभि  
प्रेतो ऽस्या । तद् भवन्त ।

तीर्थोदकानि समिध कुसुमानि दर्भान्

स्त्रैर वनादुपनयन्तु तपोधनानि ।

धर्मप्रिया नृपसुता न हि धर्मपीडाम्

इच्छेत् तपस्विषु कुलनवमेतदस्या ॥ ६ ॥

यौगन्धरायण — [स्नगतम्] एनम् ! एषा सा मर्गवरजिपुत्री  
पद्मावती नाम या पुष्पकमद्रादिभिरोदेशिकैरा-  
दिष्टा स्वाभिनो देवी भविष्यतीति । तत

प्रद्वेयो बहुमानो वा

सकल्पादुपजायते ।

मर्तृदाराभिलापित्वाद्

अस्या मे महती स्वता ॥ ७ ॥

कस्यार्थः कलशेन को मृगयते वासो यथानिश्चितं

दीक्षां पारितवान् किमिच्छति पुनर्देयं गुरोर्यद् भवेत् ।

आत्मानुग्रहमिच्छतीह नृपजा धर्माभिरामप्रिया

यद् यस्यास्ति समीप्सितं वदतु तत् कस्याद्य किं दीयताम् ॥८॥

यौगन्धरायणः—हन्त ! दृष्ट उपायः । [प्रकाशम्] भोः ! अहमर्थी ।

पद्मावती दिष्टिआ सहळं मे तपोवणाभिगमणं ।

दिष्टया सफलं मे तपोवनाभिगमनम् ।

तापसी संतुष्टतपरिसज्जणं इदं अस्समपदं । आअन्तुएण

संतुष्टतपस्विजनम् इदम् आश्रमपदम् । आगन्तुकेन

इमिणा होद्वं ।

अनेन भवितव्यम् ।

कांचुकीयः भोः ! किं क्रियताम् ।

यौगन्धरायणः इयं मे स्वसा । प्रोषितमर्तृकामिमामिच्छाम्यत्र-

भवत्या कंचित् कालं परिपाल्यमानाम् । कुतः

कार्यं नैवार्थैर्नपि भोगैर्न वस्त्रैर्

नाहं काषायं वृत्तिहेतोः प्रपन्नः ।

धीरा कन्येयं दृष्टधर्मप्रचारा

शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ९ ॥

वासिबदत्ता [आत्मगतम्] हं ! इह मं णिबिखविदुकामो अय्य-

हम् ! इह मां निक्षेप्तुकाम आर्य-

यौगन्धरायणो । होदु अविआरिअ कम्मं ण

यौगन्धरायणः । भवतु अविचार्य कम्मं न

करिस्सदि ।

करिण्यति ।

कांचुकीयः भवति ! महती खल्वस्य व्यपाश्रयणा । कथं प्रति-

जानीमः । कुतः

सुखमर्थो भवेद् दातु

सुख प्राणा सुख तपः ।

सुखमन्यद् भवेत् मर्त्य

दु स न्यासस्य रक्षणम् ॥ १० ॥

पद्मानती—अन्य ! पदम उग्योसिअ को किं इच्छति त्ति  
आर्य ! प्रथमम् उद्योप्य क किम् इच्छति इत्य्  
अनुत्त दाणिं विआरिदु । ज एसो भणादि त  
अयुत्तम इदानीं विचारयितम् । यद् एष भणति तद्  
अणुचिददु अन्यो ।

अनुतिष्ठत् आर्य ।

काञ्चुकीय —अनुरूपमेतद् भनत्याभिहितम् ।

चेटी—चिर जीवदु भट्टिदारिआ एव सच्चनादिणी ।

चिर जीवतु भट्टिदारिका एव सत्यवादिनी ।

तापसी—चिर जीवदु भट्टे !

चिर जीवतु भट्टे !

काञ्चुकीय —भनति ! तथा । [उपगम्य] भो ! अभ्युपगतमन-

भनतो भगिन्या परिपालनमनभनत्या ।

योगन्धरायण —अनुगृहीतोऽस्मि तत्रभनत्या । वत्से ! उपसर्पान-  
भनतोम् ।

वासनदत्ता—[आत्मगतम्] का गई । एसा गच्छामि मन्दमाजा ।

का गति । एसा गच्छामि मन्दभागा ।

पद्मानती—भोदु भोदु । अत्तणीआ दाणिं सवुत्ता ।

भवतु भवतु । आत्मीया इदानीं रुचुत्ता ।

तापसी—जा ईदिसी से आइदी इय वि राजदारिअ  
या ईदस्य अस्या आरुतिइ इयम् अपि राजदारिका  
त्ति तकेमि ।

इति तर्कयामि ।

चेटी- सुष्ठु अग्न्या भणादि । अहं वि अणुहृदमुहं त्ति पेक्खामि ।  
सुष्ठु आर्या भणति । अहं अग्न्या अनुमृत्तुमा इति पठ्यामि ।

योगन्धरायणः—[ आत्मगतम् ] हन्त ! भोः ! अर्धमवमितं  
भारस्य । यथा भन्त्रिभिः सह समर्थितं तथा  
परिणमति । ततः प्रतिष्ठिते स्वामिनि तत्र-  
भवतीमुपनयतो मे द्वात्रिभ्यो मगधराजपुत्री  
विश्वासस्थानं भविष्यति । कुतः

पद्मावती नरपतेर्महिषी भवित्री

दृष्टा विपत्तिरथ यैः प्रथमं प्रदिष्टा ।

तत् प्रत्ययात् कृतमिदं न हि सिद्धवाक्यान्

उत्क्रम्य गच्छति विधिः सुपरीक्षितानि ॥११॥

[ ततः प्रविशति ब्रह्मचारी ]

ब्रह्मचारी—[ ऊर्ध्वमवलोक्य ] स्थितो मध्याह्नः । दृढमस्मि परिश्रान्तः ।

अथ कस्मिन् प्रदेशे विश्रमयिष्ये । [ परिक्रम्य ] भवतु

दृष्टम् । अभितस्तपोवनेन भवितव्यम् । तथाहि

चिस्रब्धं हरिणाञ्चरन्त्यचकिता देशागतप्रत्यया

वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः ।

भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो

निःसन्दिग्धमिदं तपोवनमयं धूमो हि बह्वाश्रयः ॥१२॥

यावत् प्रविशामि । [ प्रविश्य ] अये आश्रमविरुद्धः खल्वेष

जनः । [ अन्यतो विलोक्य ] अथवा तपस्विजनोऽप्यत्र ।

निर्दोषमुपसर्पणम् । अये स्त्रीजनः ।

काञ्चुकीयः स्वैरं स्वैरं प्रविशतु भवान् । सर्वजनसाधारणमा-

श्रमपदं नाम ।

वासवदत्ता हं ।

पद्मावती—अम्भो परपुरुषदसण परिहरदि अय्या । भोदु  
अम्भो परपुरुषदशन परिहरति आर्या । भवतु  
सुपरिवाळणीओ खु मण्णासो ।  
सुपरिपालनीन खलु मन्न्याम ।

काचुकीय —भो ! पूर्वप्रविष्टा स्म । प्रतिगृह्यतामातिथिसत्कारः ।

ब्रह्मचारी—[आचम्य] भवतु भवतु । निवृत्तपरिश्रमोऽस्मि ।

यौगन्धरायण —भो ! कुत आगम्यते क्व गन्तव्यं काधिष्ठान-  
मार्यस्य ।

ब्रह्मचारी—भो ! श्रूयताम् । राजगृहतोऽस्मि । श्रुतिविशेषणार्थं  
वत्सभूमौ लावाणक नाम ग्रामस्तत्रोपितवानस्मि ।

वासवदत्ता—[आत्मगतम्] हा लावाणअणाम । लावाणअसकित्तणेण  
हा लावाणक नाम । लावाणकसकीतनेन

पुणो णवीकिदो मिअ मे सन्दाओ ।

पुनर् नवीरुत इव मे सन्ताप ।

यौगन्धरायण —अथ परिसमाप्ता विद्या ।

ब्रह्मचारी ७ खलु तानत् ।

यौगन्धरायण —यद्यनवासिता विद्या किमागमनप्रभोजनम् ।

ब्रह्मचारी—तत्र खल्वतिदारुण व्यसनं सवृत्तम् ।

यौगन्धरायण कथमिव ।

ब्रह्मचारी तत्रोदयनो नाम राजा प्रतिवसति ।

यौगन्धरायण —श्रूयते तत्रभवानुदयन । किं स ।

ब्रह्मचारी—तस्यावन्तिराजपुत्री वासवदत्ता नाम पत्नी दृढमभि-  
प्रेता किल ।

यौगन्धरायण.—भवितव्यम् । ततस्ततः ।

ब्रह्मचारी ततस्तस्मिन् भृगयानिष्क्रान्ते राजनि ग्रामदोहेन  
सा दग्धा ।

वासवदत्ता [आत्मगतम्] अळिअं अळिअं खु एदं ।  
अलीकम् अलीकं खल्व् पतत् ।

जीवामि मन्दमाआ ।

जीवामि मन्दमाआ ।

यौगन्धरायणः ततस्ततः ।

ब्रह्मचारी ततस्तामभ्यवपत्तकामो यौगन्धरायणो नाम सचिव-  
स्तस्मिन्नेवाग्नौ पतितः ।

यौगन्धरायणः सत्यं पतित इति । ततस्ततः ।

ब्रह्मचारी ततः प्रतिनिवृत्तो राजा तद् दृष्टान्तं श्रुत्वा तयो-  
र्वियोगजनितसन्तापस्तस्मिन्नेवाग्नौ प्राणान् परि-  
त्यक्तकामोऽमात्यैर्महता यत्नेन वारितः ।

वासवदत्ता [आत्मगतम्] जाणामि जाणामि अय्यउत्तस्स मइ  
जानामि जानामि आर्यपुत्रस्य मयि

साणुकोसत्तणं ।

सानुकोसत्वम् ।

यौगन्धरायणः ततस्ततः ।

ब्रह्मचारी ततस्तस्याः शरीरोपभुक्तानि दग्धशेषाण्याभरणानि  
परिष्वज्य राजा मोहमुपगतः ।

सर्वे हा !

वासवदत्ता [स्वगतम्] सकामो दाणिं अय्यजोअन्धराअणो  
सकामो इदानीम् आर्ययौगन्धरायणो

होदु ।

भवतु ।

चेटी मट्टिदारिए ! रोदिदि खु इयं अय्या ।

मट्टिदारिके ! रोदिति खल्व् इयम् आर्या ।

पद्मावती—सानुकोसाए होदव्य ।

सानुकोसाया भवित नम् ।

यौगन्धरायण —अथकिमथकिम् । प्रकृत्या सानुकोसा मे  
भगिनी । ततस्तत ।

ब्रह्मचारी—तत शनै शनै प्रतिलब्धसज्ञ सवृत्त ।

पद्मावती—दिष्टिआ धरड । मोह गदो चि सुणिज सुण्ण  
दिष्ट्या धियते । मोह गत इति श्रुत्वा शून्यम्  
विअ मे हिअअ ।

इव मे हन् नम् ।

यौगन्धरायण —ततस्तत ।

ब्रह्मचारी—तत स राजा महीतलपरिसर्पणपासुपाटलशरीर  
सहसोत्थाय हा वासवदत्ते ! हा अवन्तिराजपुत्रि !  
हा प्रिये ! हा प्रियशिष्ये ! इति किमपि किमपि  
नहु प्रलपितवान् । किं नहुना ।

नैवेदानी तादृशाश्चक्रनाका

नैनाप्यन्ये स्त्रीविशेषे विन्युक्ता ।

धन्या सा स्त्री या तथा वेत्ति भर्ता

भर्तृस्नेहात् सा हि दग्धाप्यदग्धा ॥ १३ ॥

यौगन्धरायण —अथ भो ! त तु पर्यवस्थापयितु न कश्चिद्  
यत्नवानमात्य ।

ब्रह्मचारी—अस्ति रुमण्णान्नामामात्यो दृढ प्रयत्नवास्तनमवन्त  
पर्यवस्थापयितुम् । स हि ।

अनाहारे तुल्य नततरुदितक्षामवदन

शरीरे सस्कार नृपतिसमदु ख परिनहन् ।

दिवा वा रात्रौ वा परिचरति यत्नैर्नरपतिं

नृप प्राणान् सद्यस्त्यजति यदि तस्याप्युपरम ॥१४॥



वासवदत्ता—[स्वगतम्] दिष्टिआ सुणिक्खित्तो दाणीं अन्यउत्तो ।  
दिष्टया मुनिद्धित्त उदानीम् आर्यपुत्रः ।  
योगन्धरायणः [आत्मगतम्] अहो महद्धारमुद्धहति रुमण्वान् ।  
कुतः ।

सविश्रमो ध्यं भारः

प्रसक्तस्तस्य तु श्रमः ।

तस्मिन् सर्वमधीनं हि

यत्रावीनो नराधिपः ॥ १५ ॥

[ प्रकाशम् ] अथ भोः ! पर्यवस्थापित इदानीं म राजा ।

ब्रह्मचारी तदिदानीं न जाने । इह तथा सह हसितम् । इह  
तथा सह कथितम् । इह तथा सह पर्युपितम् । इह  
तथा सह कुपितम् । इह तथा सह शयितम् । इत्येवं  
तं विलपन्तं राजानममात्यैर्महता यत्नेन तरगाद्  
ग्रामाद् गृहीत्वापक्रान्तम् । ततो निष्क्रान्ते राजनि  
प्रोपितनक्षत्रचन्द्रमिव नभोऽरमणीयः संवृत्तः स  
ग्रामः । ततोऽहमपि निर्गतोऽस्मि ।

तापसी सो खु गुणवन्तो णाम राजा जो आअन्तुएण वि  
स खल्लु गुणवान् नाम राजा य आगन्तुकेन अपि  
इमिणा एवं पसंसीअदि ।

अनेन एवं प्रशस्यते ।

चेटी भट्टिदारिए ! किं णु खु अवरा इत्थिआ तस्स हत्थं  
भर्तृदारिके ! किं नु खल्ल् अपरा स्त्री तस्य हस्तं  
गमिस्सदि ।

गमिष्यति ।

पद्मावती [ आत्मगतम् ] मम हिअएण एव सह मन्तिदं ।

मम हृदयेन एव सह मन्त्रितम् ।

ब्रह्मचारी आपृच्छामि भवन्तौ । गच्छामस्तावत् ।

उमौ—गन्धतामर्यसिद्धये ।

ब्रह्मचारी—तथास्तु । [ निष्क्रान्त ] ।

योगन्धरायण —साधु अहमपि तत्र भवत्याम्यनुज्ञातो गन्तुमिच्छामि ।

काचुकीय तत्र भवत्याम्यनुज्ञातो गन्तुमिच्छति किल ।

पद्मानती—अन्यस्स भइणिआ अयेण विना उत्कण्ठिस्सिदि ।  
आर्यस्य भगिनिका आर्येण विना उत्कण्ठिष्यते ।

योगन्धरायण —साधु जनहस्तगतैपा नोत्कण्ठिष्यति [ काचुकीय  
मवलोक्य ] गच्छामस्तावत् ।

काचुकीय —गच्छतु भवान् पुनर्दर्शनाय ।

योगन्धरायण —तथास्तु । [ निष्क्रान्त ] ।

काचुकीय —समय इदानीमभ्यन्तरं वेष्टुम् ।

पद्मानती—अन्ये ! वन्दामि ।

आर्ये ! वन्दे ।

तापसी—आदे ! तव मदिस भतार क्खमेहि ।

जाते ! तव सदृश भतार हम्हस्व ।

वासवदत्ता—अन्ये ! वन्दामि दाव अह ।

आन ! वन्दे तावद् अहम् ।

तापसी तुव पि अङ्गेण भतार समासादेहि ।

त्वम् अप्य् अचिरेण भतार समासादय ।

वासवदत्ता—अणुगहीदस्मि ।

अनुगृहीतास्मि ।

काचुकीय तदा गन्धनाम् । इत इतो भवति ! मभ्यति हि ।

सर्गा वासोपेता सलिलमवगाढो मुनिजन

नदीतोऽग्निर्भाति प्रविचरति धूमो मुनिवनम् ।

परिश्रष्टो दूराद् रविरपि च सक्षिप्तकिरणो

रथ व्यावर्त्यासौ प्रविशति शनैरस्तशिसरम् ॥१६॥

[ निष्क्रान्ता सव ]

प्रथमोऽङ्क ।

## अथ द्वितीयोऽङ्कः ।

[ ततः प्रविशति चेत्य ] ।

चेटी—कुञ्जरिण् ! कुञ्जरिण् ! कहिं कहिं भट्टिदारिआ पद्मावती ।  
 कुञ्जरिणे ! कुञ्जरिणे ! कुञ्ज कुञ्ज भर्तृदारिका पद्मावती ।  
 किं भणामि एसा भट्टिदारिआ माहवीळदामण्डवम्भ पम्भदो  
 किं भणमि पया भर्तृदारिका माधवीलतामण्डवम्भ पार्श्वेन.  
 कन्दुएण कीळदि त्ति । जाव भट्टिदारिअं उवमपामि ।  
 कन्दुकेन क्रीडन्ति इति । यावः भर्तृदारिकाम् उपसर्पामि ।  
 [परिक्रम्यावलोक्य] अगो इअं भट्टिदारिआ उरिदकण-  
 अम्भो उयं भर्तृदारिका उन्मत्तकर्ण-  
 चूळिण वाआममञ्जादमेदविन्दुविइत्तिदेण परिम्भन्त-  
 च्चलिकेन व्यायाममञ्जातन्वेदविन्दुविचित्रितेन परिश्रान्त-  
 रमणीअदंमणेण मुहेण कन्दुएण कीळन्दी इदो एव  
 रमणीयदशेनेन मुखेन कन्दुकेन क्रीडन्ती इत एव  
 आअच्छदि । जाव उवमपिप्पम् ।  
 आगच्छति । यावद् उपसर्पामि ।

[ निष्क्रान्ता ] ।

## प्रवेशकः ।

[ ततः प्रविशति कन्दुकेन क्रीडन्ती पद्मावती सपरिवारा  
 वासवदत्तया सह ]

वासवदत्ता हळा ! एसो दे कन्दुओ ।

हळा ! एप ते कन्दुकः ।

पद्मावती अय्ये ! भोदु दाणिं एत्तअं ।

आर्ये ! भवतु इदानीम् एतावत् ।

वासवदत्ता—हळा ! अदिचिरं कन्दुएण कीळिअ अहिअसञ्जादराआ

हळा ! अतिचिरं कन्दुकेन क्रीडित्वा अधिकसञ्जातरागौ

परकेरआ विअ दे हत्था सवुत्ता ।

परकीयाव् इव ते हस्तौ सवृत्तौ ।

चेटी—कीळदु कीळदु दाप्र भट्टिदारिआ । णिअत्तीअदु दाव अअ  
भीडतु क्रीडतु तावद् भट्टिदारिका । निवर्त्यता तावद् अय  
कण्णामावरमणीओ काळो ।

क यामावरमणीय काल ।

पन्नावती—अग्ये ! किं दाणिं म ओहसिदु विअ णिज्झाअसि ।  
आयें ! किम् इदानीं माम् अपहसितुम् इव निध्यायसि ।

वासवदत्ता—णहि णहि । हळा ! अधिअ अज्ज सोहदि । अभिदो विअ  
नहि नहि । हला ! अधिकम् अद्य गोभते । अभित इव  
दे अज्ज वरमुह पेक्खामि ।

ते अद्य वरमुल पर्यामि ।

पन्नावती—अनेहि । मा दाणिं म ओहस ।

अपेहि । मा इदानीं माम् अपहस ।

वासवदत्ता—एसास्मि तुट्ठीजा भविस्सम्महासेणवहू !

एवास्मि तूणीका भविष्यन्महासेनवधू ।

पन्नावती—को एसो महासेणो णाम ।

क एष महासेनो नाम ।

वासवदत्ता—अत्थि उज्जडणीओ राजा पज्जोदो णाम । तस्म वळ-  
अस्ति उज्जयिनीयो राजा ज्योतो नाम । तस्य वल  
परिमाणणिवुत्त णामहेअ महासेणो त्ति ।

परिमाणनिवृत्त नामधेय महासेन इति ।

चेटी—भट्टिदारिआ तेण रज्जा सह सम्वन्ध पेच्छदि ।

भट्टिदारिका तेन राजा सह सव थ नेच्छति ।

वासवदत्ता—अह केण खु दाणिं अभिळमादि ।

अथ केन खल्व् इदानीम् अभिलरति ।

चेटी—अत्थि वच्छराजो उअअणो णाम । तस्स गुणाणि  
अस्ति वत्सराज उअअनो नाम । तस्य गुणान्

भट्टिदारिआ अभिलसदि ।

भर्तृदारिका अभिलपति ।

वासवदत्ता [आत्मगतम्] अय्यउत्तं भचारं अभिलसदि ।

आर्यपुत्रं भर्तारम् अभिलपति ।

[प्रकाशम्] केण कारणेण ।

केन कारणेन ।

चेटी साणुकोसो त्ति ।

सानुकोश इति ।

वासवदत्ता [आत्मगतम्] जाणामि जाणामि । अअं वि जणो

जानामि जानामि । अयम् अपि जन

एवं उग्गादिदो ।

एवम् उन्मादितः ।

चेटी भट्टिदारिए ! जदि सो राजा विस्वो भवे ।

भर्तृदारिके ! यदि स राजा विस्वो भवेत् ।

वासवदत्ता णहि णहि । दंसणीओ एव ।

नहि नहि । दर्शनीय एव ।

पद्मावती अय्ये ! कहं तुवं जाणासि ।

आर्ये कथं त्वं जानासि ।

वासवदत्ता [आत्मगतम्] अय्यउत्तपक्षवादेण अदिकन्दो

आर्यपुत्रपक्षपातेन अतिक्रान्तः

समुदाआरो । किं दाणिं करिस्सं । होदु दिदं ।

समुदाचार । किम् इमदानीं करिष्यामि । भवतु दृष्टम् ।

[प्रकाशम्] हला एवं उज्जङ्गीओ जणो मन्तोदि ।

हला एवम् उज्जयिनीयो जनो मन्त्रयते ।

पद्मावती जुज्जङ् । ण खु एसो उज्जङ्गीदुळ्ळहो ।

युज्यते । न खल्व् एष उज्जयिनीदुर्लभ ।

सञ्जणमणोभिराम खु सोमग्ग णाम ।

सञ्जनमनोभिराम खलु सौभाग्य नाम ।

[ तत् प्रश्रितानि धात्री ]

धात्री—जेदु भट्टिदारिआ । भट्टिदारिण ! दिण्णासि ।

जरतु भट्टदारिका । भट्टारिये ! दत्तासि ।

वासवदत्ता—अय्ये ! कस्स ।

आर्ये ! कस्मे ।

धात्री—४ उराअस्म उदजणस्म ।

वत्सराजा ४ उदनाय ।

नामवदत्ता—अह वुसळी सो राजा ।

अय्य कुराली स राजा ।

धात्री—वुसली सो आजदो । तस्स भट्टिदारिआ पडिच्छिदा अ ।

कुराली स आगत । तस्य भट्टदारिका जताण च ।

नामवदत्ता—अ चाहिद ।

अत्याहितम् ।

धात्री—किं एत्थ जचाहिद ।

स्मि अत्र अत्याहितम् ।

वासवदत्ता—ण हु किञ्चि । तह णाम सन्ताप्पिअ उदासीणो

न खलु किञ्चित् । तग नाम स तस्य उदासीनो

होदि त्ति ।

भवति श्ति ।

धात्री—अय्ये ! आजमप्पहाणाणि सुळहपयवत्थाणाणि महा-

आर्ये ! आगमप्रशानानि सुग्गमयवस्थानानि महा

पुरुसहिअजाणि होन्ति ।

पुरुषदयानि भवन्ति ।

वासवदत्ता—अय्ये ! सअ एव तेण वरिदा ।

आर्ये ! स्वयम् एव तेन वरिता ।

धात्री—णहि णहि । अण्णप्पओअणेण इह आअदस्स अभिजण-  
 नहि नहि । अन्यप्रयोजनेन इह अगतस्य अभिजन-  
 विञ्जाणवओरुवं पेक्खिअ सअं एव्व महाराएण दिण्णा ।  
 विज्ञानवयोरुपं दण्ड्व यम् एव महाराजेन दत्ता ।

वासवदत्ता—[ आत्मगतम् ] एवं । अणवरद्धो दाणिं एत्थ  
 एवम् । अनपराद्ध इदानीम् अत्र  
 अय्यउत्तो ।

आर्यपुत्रः । [ प्रविश्यापरा ]

चेटी तुवरदु तुवरदु दाव अय्या । अज एव्व किल सोमणं  
 त्वरतां त्वरतां तावद् आर्या । अद्य एव किल शोमनं  
 णक्खत्तं । अज एव्व कोदुअमङ्गलं कादव्वं ति अल्लणं  
 नक्षत्रम् । अद्य एव कौतुकमङ्गलं कर्तव्यम् इत्थं अरुणाकं  
 भट्ठिणी मणादि ।

भट्टिनी मणति ।

वासवदत्ता [ आत्मगतम् ] जह जह तुवरदि तह तह  
 यथा यथा त्वरते तथा तथा  
 अन्धीकरेदि मे हिअअं ।  
 अन्धीकरोति मे हृदयम् ।

धात्री एदु एदु भट्टिदारिआ ।

एत्थ एतु भट्टेदारिका ।

[ निष्क्रान्ताः सर्वे ]

द्वितीयोऽङ्कः ।

## अथ तृतीयोऽङ्कः ।

[ ततः प्रविशति विचित्रतया ती वासवदत्ता ]

वासवदत्ता—विवाहामोदसङ्कुले अन्तेऽरचउस्साले परित्तजिअ  
 विवाहामोदसकुले अन्तःपुरचतुराले परित्यज्य  
 पदुमानदिं इह आअदहि पमठवण । जाय  
 पमावतीम् इह आगतास्मि प्रमद्वनम् । यावद्  
 दाणिं भाअधेअणिवृत्तं दुग्गं विणोदेमि ।  
 नानीं भागधेअनिवृत्तं दुग्गं विनोदयामि ।

[ परिमन्य ] अहो अचाहिदं । अन्यउत्तो विणाम परिकेओ  
 अहो अत्याहितम् । आयपुत्रोऽपि नाम पक्कीय  
 सउत्तो । जाय उवमिसामि । [ उपविश्य ] धञ्जा  
 मवृत्तं । यावद् उपविशामि । धन्या  
 खु चक्रवाजवद्दुजा अण्णाण्णविरहिदाण जीवड ।  
 खलु चक्रवाकवद्दुया अन्योन्यविरहिता न जीवति ।  
 ण खु अह पाणाणि परित्तजामि । अन्यउत्त  
 न खल्वह नाणान् परित्यजामि । आयपुत्र  
 पेक्कामि त्ति एदिणा मनोरहेण जीवामि  
 पण्यामि इत्य् एतेने मनोरयेण जीवामि  
 मन्दमाआ ।  
 मन्दमागा ।

[ ततः प्रविशति पुष्पाणि गृहीत्वा चेटी ]

चेटी—कहि णु खु गदा अया आवन्तिआ । [ परिक्रम्यावलोक्य ]

कं नुखलु गता आया आवतिका ।

अम्मो इअ चिन्तासुअहिअआ णीहारपडिहदचन्दकेहा  
 अम्मो इय चिन्तान्दुयहन्त्या नीहारजतिहत्तं च दरेखा  
 विअ अमण्डिदमद्वअवेस धारअन्दी पिअङ्गुसिकापट्टए  
 इव अमण्डितमद्रकवेण धारयती प्रियङ्गुशिलापट्टवे



उपविष्टा । जाव उपसर्पामि । [ उपसृत्य ] अय्ये  
उपविष्टा । यावद् उपसर्पामि । आर्ये

आवन्ति ए को काळो तुमं अण्णेसामि ।

आवन्तिके कः कालः त्वाम् अन्विष्यामि ।

वासवदत्ता—किण्णिमित्तं ।

किन्निमित्तम् ।

चेटी अह्माअं भट्टिणी भणादि महाकुलप्पसूदा सिणिद्धा णिउणा

अस्माकं भट्टिनी भणति महाकुलप्रसूता स्निग्धा निपुणा

त्ति । इमं दाव कोदुअमालिअं गुह्मदु अय्या ।

इति । इमां तावत् कौतुकमालिकां गुम्फत् आर्या ।

वासवदत्ता अह कस्स किल गुह्मिद्वं ।

अथ कस्मै किल गुम्फितव्यम् ।

चेटी—अह्माअं भट्टिदारिआए ।

अस्माकं भर्तृदारिकायै ।

वासवदत्ता—[आत्मगतम्] एदं पि मए कत्तव्वं आसी । अहो

एतद् अपि मया कर्तव्यम् आसीत् । अहो

अकरुणा खु इस्सरा ।

अकरुणाः खल्व् ईश्वराः ।

चेटी—अय्ये मा दाणिं अञ्जं चिन्तिअ । एसो जामादुओ

आर्ये मा इदानीम् अन्यच्च चिन्तयित्वा । एष जामाता

मणिभूमीए ह्णाअदि । सिग्घं दाव गुह्मदु अय्या ।

मणिभूम्ह्यां स्नायति । शीघ्रं तावद् गुम्फत् आर्या ।

वासवदत्ता [आत्मगतम्] ण सक्कुणोमि अण्णं चिन्तेदुं ।

न शक्नोम्य् अन्यच्च चिन्तयितुम् ।

[प्रकाशम्] हळा किं दिट्ठो जामादुओ ।

हळा किं दृष्टो जामाता ।

चेटी—आम दिष्टो भट्टिदारिआए सिणेहेण अल्लज  
 आम दष्टो भट्टिदारिआया स्नेहेन अस्माक  
 कोदूहलेण अ ।  
 कोदूहलेन च ।

वासवदत्ता कीदिसो जीमादुजो ।  
 कीदरो जीमाता ।

चेटी—अग्ये भणामि दाव ण ईरिसो दिष्ठपुरुषो ।  
 आर्ये भणामि तावद् न इदरो दष्टपूर ।

वासवदत्ता—हम्हा भणाहि भणाहि किं दसणीओ ।  
 हल्ल भण भण किं दशनीय ।

चेटी—सक् भणिदु सरचावहीणो कामदेवो त्ति ।  
 गन्न भणितु सरचावहीन कामदेव इति ।

वासवदत्ता—होदु एराज ।  
 भवत् पतावत् ।

चेटी—किणिमिच वारेसि ।  
 किनिमित्त वारयसि ।

वासवदत्ता—अजुत्त परपुरुससङ्किरण सोदु ।  
 अजुत्त परपुरुससङ्कीतन श्रोतुम् ।

चेटी—तेण हि गुल्लदु अ या सिग्घ ।  
 तेन हि गुम्हात् आया रीगम् ।

वासवदत्ता—इय गुल्लामि । आणेहि दाव ।  
 इय गुम्हामि । आनय तावत् ।

चेटी—गह्णदु अय्या ।  
 गृह्णात् आया ।

वासवदत्ता—[वजयिवा विलोभ्य] इम दाव ओसह कि णाम ।  
 इद तावद् ओपध किं नाम ।

चेटी—अविहवाकरणं णाम ।

अविहवाकरणं नाम ।

वासवदत्ता [आतमगतम्] इदं बहुशो गुह्यिद्वयं मम अ

इदं बहुशो गुह्यित्वयं मम च

पदुमावदीष्ट अ । [प्रकाशम्] इदं दाव औसहं किं णाम ।

पद्मावत्याञ् च ।

इदं तावद् औपथं किं नाम ।

चेटी सवत्तिमद्वयं णाम ।

सपत्नीमर्दनं नाम ।

वासवदत्ता इदं ण गुह्यिद्वयं ।

इदं न गुह्यित्वयम् ।

चेटी कीस ।

कस्मात् ।

वासवदत्ता उपरदा तरस भय्या तं णिप्पओअणं ति ।

उपरता तस्य भार्या तन् निष्प्रयोजनम् इति ।

[प्रविश्यापरा]

चेटी तुवरदु तुवरदु अय्या । एसो जामादुओ अविहवाहि

त्वरतां त्वरताम् आर्या । एय जामाता अविधवाभिर्

अभ्यन्तरचउस्सालं पवेसीअदि ।

अभ्यन्तरचतुश्शालं प्रवेश्यते ।

वासवदत्ता अइ वदामि गह्ण एदं ।

अयि वदामि गृहाण एतत् ।

चेटी—सोहणं । अय्ये गच्छामि दाव अहं ।

शोभनम् । आर्ये गच्छामि तावद् अहम् ।

[ उभे निष्क्रान्ते ]

वासवदत्ता—गदा एसा । अहो अच्चाहिद । अन्यउरो विणाम  
 गता पया । अहो अत्याहितम् । आर्यपुत्रोऽपि नाम  
 परकेरओ सवुरो । अविदा सयाए मम दुक्ख  
 परकीय सवृत्त । अविदा शयाया मम दुख  
 विणोदेमि जादि णिद् क्कामि ।  
 विनोदामि यन्ति निद्रा लम्हे ।

[ निष्क्रान्ता ]

तृतीयोऽङ्कः ।

## अथ चतुर्थोऽङ्कः ।

[ ततः प्रविशति चिद्रूपक । ]

चिद्रूपकः [ सहपम् ] भो दिष्टिआ तत्तहोदो वच्छराअरस अभि-  
 भो दिष्ट्यानवमेवतो वत्सराजस्य अभि-  
 प्पेदविवाहमङ्गळरमणिओ काळो दिष्टो । भो को  
 प्रेतविवाहमङ्गळरमणीयः काळो दृष्टः । भो. को  
 णाम एदं जाणादि तादिसे वयं अणत्थसल्लिका-  
 नाम पतज् जानाति तादगे वयम् अनर्थसल्लिका-  
 वत्ते पक्खिता उण उम्मज्जिस्सामो ति । इदाणि  
 वत्ते प्रक्षिताः पुनर् उन्मड्ध्याम इति । इदानीं  
 पासादेसु वसीअदि अन्देउरदिग्घिआसु ह्णाईअदि  
 प्रासादेषु उज्ज्यते अन्तःपुरदीर्घिकासु स्थायते  
 पकिदिमउरसुउमाराणि मोदअखज्जआणि खज्जीअन्ति  
 प्रकृतिमधुरसुकुमाराणि मोदकखाद्यानि खाद्यन्त  
 ति अणच्छरसंवासो उत्तरकुरुवासो मए अणुमवी-  
 इत्य् अनप्सररसंवास उत्तरकुरुवासो भया अनुभू-  
 अदि । एको खु भहन्तो दोसो । मम आहारो  
 यते । एकः खलु महान् दोषः । मम आहारः  
 सुदृष्टु ण परिणमदि । सुप्पच्छदणाए सय्याए णिदं  
 सुण्ठु न परिणमति । सुप्रच्छदनायां शय्यायां निद्रां  
 ण लभामि । जह वादसोणिदं अभिदो विअ वत्तादि  
 न लभे । यथा वातशोणितम् अभित इव वर्तत  
 ति पेक्खामि । भो सुहं णामअपरिमूदं  
 जति पश्यामि । भोः सुखं नामयपरिमूतम्  
 अकळ्ळवत्तं च ।

अकल्यवर्तं च ।

[ ततः प्रविशति चेटी ]

चेटी—कहिं णु गु गढो अग्यवसन्तओ । [ परिग्रहावत्तेन्य ]  
कुत्र नु खलु गत आयवसन्तक ।

अहो एसो अग्यवसन्तओ । [ उपगम्य ] अग्य वसन्तअ  
अहो एण आयवसन्तक । आय वसन्तक  
को काळो तुम अण्णोसामि ।  
व काल त्वाम् अन्विष्यामि ।

निदूषक —[ एवम्वा ] किं णिमित्त भद्दे म अण्णोससि ।  
किन् निमित्त भद्दे माम् अन्विष्यसि ।

चेटी—अत्ताण भट्टिणी भणादि अवि ह्णादो जामादुओ त्ति ।  
अस्माक भट्टिनी भणति अपि आता जामाता इति ।

निदूषक —किं णिमित्त भोदि पुच्छदि ।  
कि निमित्त भवति पृच्छति ।

चेटी—किमण्ण । सुमणाण्णज आणोमि त्ति ।  
किमन्यत् । सुमनावणनम् आनयामि इति ।

निदूषक —ह्णादो तत्तभव । सच्च आणेदु भोदी वज्जिअ  
आतस् तत्रभवान् । सचम् आनयतु भवतीवजरित्वा  
भोअण ।  
भोजनम् ।

चेटी—किं णिमित्त वरेमि भोअण ।  
किन् निमित्त वाप्ससि भोजनम् ।

निदूषक —अधण्णास्म मम कोडळाण अक्खिपरिवट्ठो विअ  
अधन्यस्य मम कोकिलानाम् अक्षिपरिवत्त इव  
कुक्खिपरिवट्ठो सपुत्तो ।  
कुक्षिपरिवत्त सपूत

चेटी—ईदिसो एव्व होहि ।  
इदृश एव भव ।

विदूषकः गच्छतु भोदी । जाव अहं वि तत्तहोदो सआसं  
गच्छतु भवती । यावद् अहम् अपि तत्रभवतः सकाशं  
गच्छामि ।  
गच्छामि ।

[ निष्क्रान्तौ ]

प्रवेशकः ।

[ ततः प्रविशति सपरिवारं पद्मावती आवन्तिकावेषधारिणी  
वासवदत्ता च ]

चेटी किं निमित्तं भट्टिदारिआ पमदवणं आअदा ।  
किन् निमित्तं भर्तृदारिका प्रमदवनम् आगता ।

पद्मावती हळा ताणि दाव सेहाळिआगुह्मआणि पेक्खामि  
हळा ते तावत् शेफालिकागुल्मका पश्यामि  
कुसुमिदाणि वा ण वेत्ति ।  
कुसुमिता वा न वेत्ति ।

चेटी भट्टिदारिए ताणि कुसुमिदाणि णाम । प्रवालान्तरिदेहिं  
भर्तृदारिके ते कुसुमिता नाम । प्रवालान्तरितैर्  
विअ मोत्तिआलम्बएहिं आइदाणि कुसुमेहिं ।

इव मौक्तिकलम्बकैर् आचिता कुसुमैः ।  
पद्मावती हळा जदि एव्वं किं दाणिं विलम्बेसि ।  
हळा यद्य् एव किम् इदानीं विलम्बसे ।

चेटी तेण हि इमस्सिं सिळावट्टए मुहुत्तअं उपविसदु  
तेन ह्य् अस्मिन् शिलापट्टके मुहूतेकम् उपविशतु  
भट्टिदारिआ । जाव अहं वि कुसुमावचअं करेमि ।  
भर्तृदारिका । यावद् अहम् अपि कुसुमावचयं करोमि ।  
पद्मावती अय्ये किं एत्थ उपविसामो ।  
आर्ये किम् अत्र उपविशामः ।

वासवदत्ता—एव होदु ।

एव भवतु । [ उभे उपविशत ]

चेटी—[ तथा वृत्वा ] पेक्खदु पेक्खदु भट्टिदारिआ अद्धमणासिका-

पश्यतु पश्यतु भट्टदारिका अधमनश्शिला

वट्टएहिं विअ सेहालिकाकुसुमेहि पूरिअ मे अञ्जलिं ।

पट्टकैस् इव रोफालिकाकुसुमै पूरितो मे अञ्जलि ।

पद्मावती—[ दृष्ट्वा ] अहो विञ्जदा कुसुमाण । पेक्खदु

अहो विचित्रता कुसुमानाम् । पश्यतु

पेक्खदु अया ।

परन्तु आया ।

वासवदत्ता—अहो दस्सणीअदा कुसुमाण ।

अहो दर्शनीयता कुसुमानाम् ।

चेटी—भट्टिदारिए, किं भूयो अवइणुस्स ।

भट्टदारिके किं भूयो उवचेप्पामि ।

पद्मावती—हळा मा मा भूयो अवइणिअ ।

हळा मा मा भूयो उवचित्थ ।

वासवदत्ता हळा किं णिमित्त वारेसि ।

हळा किन् निमित्त वारयसि ।

पद्मावती—अयउत्तो इह आअञ्छिअ इमं कुसुमसमिद्धिं पेक्खिअ

आयुअ इह आगत्य इमा कुसुमसमृद्धिं दृष्ट्वा

सम्माणिदा भवेअ ।

सम्मानिता भवेयम् ।

वासवदत्ता—हळा पिओ टे भत्ता ।

हळा प्रियस् ते भर्ता ।

पद्मावती—अये ण आणामि अयउत्तेण विरहिदा उत्काण्ठिदा होमि ।

आय न जानामि आयपुत्रेण विरहिता उत्काण्ठिता भवामि



वासवदत्ता [आत्मगतम्] दुःखरं खु अहं करेमि । इअं वि  
दुःकरं खल्व् अहं करोमि । इयम् अपि

णाम एव्यं मन्तोदि ।

नाम एव मन्त्रयेते ।

चेटी अभिजादं खु भट्टिदारिआए मन्तिदं पिओ मे भत्तेति ।

अभिजातं खलु भर्तृदारिकया मन्त्रितं प्रियो मे भर्तेति ।

पद्मावती एको खु मे सन्देहो ।

एकः खलु मे सन्देहः ।

वासवदत्ता किं किं ।

किं किम् ।

पद्मावती—जह मम अय्यउत्तो तह एव्य अय्याए वासवदत्ताएत्ति ।

यथा मम आर्यपुत्रस् तथा एव आर्याया वासवदत्ताया इति ।

वासवदत्ता अदो वि अहिअं ।

अतो ऽय्य् अधिकम् ।

पद्मावती कहं तुवं जाणासि ।

कथं त्वं जानासि ।

वासवदत्ता [आत्मगतम्] हं अय्यउत्तपक्खवादेण अदिक्कन्दो

हम् आर्यपुत्रपक्षपातेन अतिक्रान्तः

समुदाआरो । एवं दाव भणिरसं । [प्रकाशम्]

समुदाचारः । एवं तावद् भणिव्यामि ।

जइ अप्पो सिणेहो सा सजणं ण परित्तजदि ।

यद्य् अल्पः स्नेहः सा स्वजनं न परित्यजति ।

पद्मावती होद्वयं ।

भवितव्यम् ।

चेटी भट्टिदारिण साहु भट्टारं भणाहि अहं पि वीणं

भर्तृदारिके साहु भर्तारं भण अहम् अपि वीणां

सिक्खिस्सामि त्ति ।

शिष्यिण्य इति ।

पद्मावती—उत्तो मए अयउत्तो ।

उत्तो मया आर्यपुत्र ।

वासवदत्ता—तदो किं भणिद ।

तत किं भणितम् ।

पद्मावती—अभणिअ किञ्चि दिग्ध णिस्ससिअ तुह्णीओ  
अभणित्वा किञ्चिद् दीर्घं निश्वस्य तूष्णीक  
समुत्तो ।

सवृत्त ।

वासवदत्ता—तदो तुव किं विअ तकेसि ।

ततस् त्व किम् इव तकयसि ।

पद्मावती—तकेमि अ याए वासवदत्ताए गुणाणि सुमारिअ

तकयाम्य आगया वासवदत्ताया गुणान् स्मृत्वा

दक्षिण्णदाए मम अग्गदो ण रोदिदि त्ति ।

दक्षिण्यतया मम अग्रतो न रोन्ति इति ।

वासवदत्ता—[ आत्मगतम् ] धञ्जा खु ह्मि जदि एव्व

धन्या खव्व अस्मि यन् एव

सच्च भये ।

सत्य भवेत् ।

[ तत प्रविशति राजा विदूषकश्च ]

विदूषक—ही ही । पचिजपडिअवन्धुजीवकुसुमविरळवादरमणिअ

ही ही । अचिनपतितव धुजीवकुसुमविरटपातरमणीय

पमदवण । इदो दाव भव ।

अमदवनम् । ततस् तावद् भयान् ।

राजा—वयस्य वसन्तक अयमहमागच्छामि ।

कामेनोजयिनीं गते मयि तदा कामप्यवस्थां गते

दृष्ट्वा स्वैरमवन्तिराजतनयां पञ्चेषवः पातिताः ।

तैरद्यापि सशल्यमेव हृदयं भूयश्च विद्धा वयं

पञ्चेषु र्मदनो यदा कथमयं षष्ठः शरः पातितः॥१॥

विदूषकः कर्हि णु खु गदा तत्तहोदी पदुमावदी । लदामण्डवं  
कुत्र नु खलु गता तत्रमवती पञ्चावती । लतामण्डपं  
गदा भवे । उदाहो असणकुसुमसञ्चिदं वग्धचग्गाव-  
गता भवेत् । उताहो असनकुसुमसञ्चितं व्याघ्रचर्माव-  
गुण्ठिदं विअ पव्वदतिळअं णाम सिळापट्टअं गदा  
गुण्ठितम् इव पर्वततिलकं नाम शिलापट्टकं गता  
भवे । आदु अधिअकडुअगन्धसत्तच्छदवणं पविष्ठा  
भवेत् । अथवा अधिककडुकगन्धसत्तच्छदवनं प्रविष्ठा  
भवे । अहव आलिहिदमिअपक्खिसड्कुळं दारुपव्वदअं  
भवेत् । अथवा आलिखितमृगपाक्षिसड्कुळं दारुपर्वतकं  
गदा भवे [ऊर्ध्वमवलोक्य] ही ही सरअकाळणिग्गळे  
गता भवेत् । ही ही शरत्कालनिर्मले  
अन्तरिक्षे पसादिअवलदेववाहुदंसणीअं सारसपण्ति  
उन्तरिक्षे प्रसादितवलदेववाहुदर्शनीयां सारसपंक्तिं  
जाव समाहिदं गच्छन्ति पेक्खदु दाव भवं ।  
यावत् समाहितं गच्छन्ती पश्यतु तावद् भवान् ।

राजा वयस्य पश्याम्येनाम्

ऋज्वायतां च विरलां च नतोन्नतां च

सप्तर्षिवंशकुटिलां च निवर्तनेषु ।

निर्मुच्यमानभुजगोदरनिर्मलस्य

सीमामिवास्त्ररतलस्य विभज्यमानाम् ॥ २ ॥

चेटी पेक्खदु पेक्खदु भट्टिदारिआ एदं कोकणदमाळा-  
पण्यतु पश्यतु भट्टिदारिका पत्तां कोकनदमाला-

पण्डररमणीअ सारसपन्ति जाव समाहिद भेच्छन्ति ।  
पाण्डररमणीया सारसपङ्क्ति यावत् समाहित गन्ध तोम्  
अम्भो भट्टा ।

अहो भता ।

पद्मावती—ह अयउत्तो । अये तव कारणादो अयउत्तदसण  
हम् आयुत्त । अये तव कारणात् आयुत्तदसन  
परिहरामि । ता इम दाय माहवी/दायण्डव पविसामो  
परिहरामि । तद् इम ताव मा प्रचीतातामण्डर प्राविशाम

नामवदता—एव्व होदु ।

एव्व भवतु । [त ग कु मति]

विदूषक तत्तहोदी पदुमानदी इह आअन्निअ णिग्गदा भवे ।  
तत्रभवती पद्मावती इह आगत्य निगता भवत् ।

राजा कय भवान् जानाति ।

विदूषक —इमाणि अण्डदवुसुमाणि से काळिआगुच्छआणि  
इमान् अपाचतवुसुमान् शेफालिनागुच्छकान्  
पेक्खदु दाव भव ।  
प्रेक्षता तान् भवान् ।

राजा—अहो निचिन्ता वुसुमन्थ नसन्तक ।

वासवदत्ता—[आत्मगतम्] वसन्तजसकित्तणेण अह पुण जाणामि  
अस तकमर्षोत्तनेण अह पुनर् जानामि  
उज्जणीए वणामि ति ।  
उज्जयिन्ना वत इति ।

राजा नसन्तक अस्मिन्नेवासीनो शिलातले पद्मानती प्रती  
क्षिप्यामहे ।

विदूषक—भो तह । [उपविश्योत्थाय] ही ही सरअकाळतिक्खो  
भोस्तथा । ही हा शरत्कालतीक्खो

दुस्सहो आदवो । ता इमं दाव माहवीमण्डवं पविसामो ।  
दु सह आतपः । तद् इमं तावन्माधवीमण्डपं प्रविशाव ।

राजा बाढम् । गच्छाग्रतः ।

विदूषकः एवं होदु ।

एवं भवतु । [उभौ परिक्रामतः]

पद्मावती सव्वं आउळं कत्तकामो अय्यवसन्तओ । किं दाणिं करेह्वा  
सर्वम् आकुलं कर्तुकाम आर्यवसन्तक । किम् इदानी कुर्म ।

चेटी भट्टिदारिए एदं महुअरपरिणिळीणं ओळं वळदं ओधूय  
भर्तृदारिके एतां मधुकरपरिनिर्लीनाम् अवलम्बलताम् अवधूय  
भट्टारं वारइरसं ।

भर्तारं वारयिष्यामि ।

पद्मावती एवं करेहि ।

एवं कुरु । [चेटी तथा करोति]

विदूषकः अविहा अविहा चिद्धदु चिद्धदु दाव भवं ।  
अविह अविह तिष्ठतु तिष्ठतु तावद् भवान् ।

राजा किमर्थम् ।

विदूषकः दासीएपुत्तेहि महुअरेहि पीडिदो ह्मि ।  
दास्या पुत्रैर् मधुकरै पीडितोऽस्मि ।

राजा- मा मा भवानेवम् । मधुकरसन्त्रासः परिहार्यः । पश्य  
मधुमदकला मधुकरा मदनार्ताभिः प्रियाभिरुपगूढाः ।  
पादन्यासविषण्णा वयमिव कान्ताविधुक्ताः स्युः ॥ ३ ॥  
तस्मादिहैवासिष्यावहे ।

विदूषकः एवं होदु ।

एवं भवतु । [उभावुपविशत]

चेटी भट्टिदारिए रुद्धा खु ह्म वयं ।  
भर्तृदारिके रुद्धा खलु स्मो वयम् ।

पद्मावती—दिद्विआ उअविहो अय्यउत्तो ।

दिष्ट्या उपविष् आयुपुन ।

वासवदत्ता—[आत्मगतम्] दिद्विआ पकिदित्थसरीरो अय्यउत्तो ।

दिष्ट्या प्रवृत्तिस्थगरीर आर्यपुन ।

चेटी—भेद्विदारिए सस्सुपादा सु अय्याए दिद्वी ।

भेद्विदारिके साधुपाता यत्थ आयाया दृष्टि ।

वासवदत्ता—एसा सु महुअराण अविणआदो कासकुसुमरेणुणा

एया यल्लु मधुराणाम् अविनयात् काशकुसुमरेणुना

पडिदेन सोदआ मे दिद्वी ।

पतितेन सोदआ मे दृष्टि ।

पद्मावती—जुज्जई ।

युज्यते ।

विदूषक —भो सुण्ण सु इदं पमदवण । पुच्छिदव्य किञ्चि

भो गण्य यत्थ इदं नमदवनम् । नष्टव्य किञ्चिद्

अस्ति । पुच्छामि भवन्त ।

अस्ति । पृच्छामि भवतम् ।

राजा—छन्दत ।

विदूषक का भनदो पिआ तदाणि तत्तहोदी वासवदत्ता

का भनत प्रिया तनानीं तत्रभवती वासवदत्ता

इदाणि पदुमावदी वा ।

इदानीं पद्मावती वा ।

राजा—किमिदानीं भवान् महति बहुमानसङ्कटे मा न्यस्यति ।

पद्मावती—हळा जादिसे सङ्कडे निक्षिप्तो अय्यउत्तो ।

हळा यादरो सङ्कटे निक्षिप्त आयुपुन ।

वासवदत्ता—[आत्मगतम्] अहं अ मन्दमाआ ।

अहं च मन्त्रभागा ।

विदूषक —सेर सेर भणादु भव । एका उवरदा अवरा

स्वेर स्वेर भणतु भवान् । एका उवरता अपरा

असणिहिदा ।

असन्निहिता ।

राजा वयस्य न खलु न खलु ब्रूयाम् । भवांस्तु मुखरः ।

पद्मावती एत्तएण भणिदं अय्यउत्तेन ।

एतावता भणितम् आर्यपुत्रेण ।

विदूषकः भो सच्चेण सवामि कस्स वि ण आचक्खिस्सं ।

भो सत्येन शपामि कस्मा अपि न आख्यास्ये ।

एसा सन्दद्धा मे जीहा ।

एषा सन्दध्वा मे जिह्वा ।

राजा नोत्सहे सखे वक्तुम् ।

पद्मावती—अहो इमस्स पुरोभाइदा । एत्तिएण हिअअं ण जाणादि ।

अहो अस्य पुरोभागिता । एतावता हृदयं न जानाति ।

विदूषकः किं ण भणादि मम । अणाचक्खिअ इमादो सिळा-

कि न भणाति मम । अनाख्याय अस्माच्छिळा-

वट्टआदो ण सकं एकपदं वि गमिदुं । एसो

पट्टकान् न शक्यम् एकपदम् अपि गन्तुम् । एष

रुद्धो अत्तभवं ।

रुद्धोऽत्रभवान् ।

राजा किं बलात्कारेण ।

विदूषकः आम बळ्ळकारेण ।

आम बलात्कारेण ।

राजा तेन हि पश्यामस्तावत् ।

विदूषकः पसीददु पसीददु भवं । वअरसभावेण साविदो सि ।

प्रसीदतु प्रसीदतु भवान् । वयस्यभावेन शापितोऽसि ।

जइ सच्चं ण भणासि ।

यदि सत्यं न भणसि ।

राजा का गतिः । श्रूयताम् ।

पद्मावती बहुमता मम यद्यपि रूपशीलमाधुर्ये ।

वासवदत्ताय न तु तावन्मे मनो हरति ॥ ४ ॥

वासवदत्ता—[ आत्मगतम् ] भोदु भोदु । दिष्ण वेदण इमस्स

भवतु भवतु । ' त्त वेतनम् अस्य

परिखेदस्स । अहो अञ्जादवास पि एत्थ बहु-

परिखेदस्य । अहो अक्षातवासो ऽप्य अत्र बहु

गुण सम्पज्ज ।

गुण सम्पत्रते ।

चेटी—भट्टिदारिए अदाक्खिञ्जो खु भट्टा ।

भट्टदारिके अदाक्षिण्य खलु भर्ता ।

पद्मावती—हळा मा मा एव्व । सदाक्खिञ्जो एव्व अन्यउत्तो ।

हळा मा मा एवम् । सदाक्षिण्य एव आयपुत्र ।

जो इदाणि वि अयाए वासवदत्ताए गुणाणि

य इदानीम् अप्य आर्याया वासवदत्ताया गुणान्

सुमरदि ।

स्मरति ।

वासवदत्ता—भट्टे अभिजणस्स सदिस मन्तिद ।

भट्टे अभिजनस्य सदस मन्तिदम् ।

राजा—उक्त मया । भवानिदानीं कथयतु । का भवतः प्रिया

तदा वासवदत्ता इदानीं पद्मावती वा ।

पद्मावती—अन्यउत्तो पि वसन्तओ सवुत्तो ।

आयपुत्रो ऽपि वसतक सवृत्त ।

विदूषक—किं मे विप्पळविदेण । उमओ वि तत्तहोदीओ मे

किं मे विप्रलपितेन । उमे अपि तत्रभवत्यौ मे

बहुमदाओ ।

बहुमते ।

राजा—नैवेय मामेव चलाच्छ्रुत्वा किमिदानीं नाभिभाषसे ।



विदूषकः किं मं पि बलात्कारेण ।

किं माम् अपि बलात्कारेण ।

राजा अथ किं बलात्कारेण ।

विदूषकः तेण हि ण सकं सोढुं ।

तेन हि न शक्यं श्रोतुम् ।

राजा—प्रसीदतु प्रसीदतु महाब्राह्मणः । स्वैरं स्वैरमभिधीयताम् ।

विदूषकः—इदाणिं सुणादु भवं । तत्तहोदी वासवदत्ता मे बहु-  
इदानीं शृणोतु भवान् । तत्रमवती वासवदत्ता मे बहु-  
मदा । तत्तहोदी पदुमावदी तरुणी दस्सणीआ अको-  
मता । तत्रमवती पद्मावती तरुणी दर्शनीया अको-  
वणा अणहङ्कारा महुरवाआ सदक्खिञ्जा । अअं च  
पना अनहङ्कारा मधुरवाक् सदाक्षिण्या । अयं च  
अवरो महन्तो गुणो सिणिद्धेण भोजणेण मं पच्चु-  
अपरो महान् गुणः स्निग्धेन भोजनेन मां प्रत्यु-  
ग्गच्छइ वासवदत्ता कहिं णु खु गदो अय्य-  
दगच्छति वासवदत्ता कुत्र नु खलु गत आर्य-  
वसन्तओ त्ति ।

वसन्तक इति ।

वासवदत्ता—भोदु भोदु वसन्तअ सुमरेहि दाणिं एदं ।

भवतु भवतु वसन्तक स्मर इदानीम् एताम् ।

राजा—भवतु भवतु वसन्तक सर्वमेतत् कथयिष्ये देव्यै वास-  
वदत्तायै ।

विदूषकः—अविहा वासवदत्ता । कहिं वासवदत्ता । चिरा खु  
अविहा वासवदत्ता । कुत्र वासवदत्ता । चिरात् खलु  
उवरदा वासवदत्ता ।

उपरता वासवदत्ता ।

राजा—[ सविषादम् ] एवम् । उपरता वासवदत्ता ।

अनेन परिहासेन व्याक्षिप्त मे मनस्तथा ।

ततो वाणी तथेवेय पूर्वाभ्यासेन निस्तृता ॥ ५ ॥

पद्मावती—रमणीओ खु कहाजोओ निससेण निसवादिओ ।

रमणीय खलु कथायोगो नरासेन विसवादित ।

वासवदत्ता—[ आत्मगतम् ] भोदु भोदु विस्तृत्यहि । अहो  
भवतु भवतु विश्वस्तास्मि । अहो

पिअ णाम । ईदिसि वजण अप्पचक्ख सुणीअदि ।

प्रिय नाम । इदं वचनम् अप्रत्यक्ष श्रूयते ।

विदूषक—धारेदु धारेदु भव । जणदिक्खमणीओ हि विही ।

धारयतु धारयतु भवान् । अनतिप्रमणीयो हि विधि ।

ईदिसि दाणिं एद ।

इदं नाम इदानीम् पठत ।

राजा—वयस्य न जानाति भवानवस्थाम् । कुत

दु ख त्यक्तु वद्धमूलोऽनुराग

स्मृत्वा स्मृत्वा याति दु ख नवत्वम् ।

यात्रा त्वेषा यद् विमुच्येह बाष्प

प्राप्तानृण्या याति बुद्धि रसादम् ॥ ६ ॥

विदूषक—अस्सुपादकिळिण्ण खु तत्तहोदो मुह । जाव

अट्टपातहि न खलु तत्रभवतो मुत्तम । यावन्

मुहोदअ आणेमि । [ निष्क्रान्त ]

मुखोदयम् आनयामि ।

पद्मावती—अय्ये वप्फाउळपडन्तरिद अयउत्तस्स मुह । जाव

आय वा पाकुलपन्तरितम् आयपुनस्य मुत्तम । यावन्

णिकमल ।

निष्क्रामाम ।

वासवदत्ता—एव्व होदु । अहव चिट्ठ तुव । उक्खिठद भत्तार

एव भवतु । अथवा तिष्ठ त्वम् । उत्कण्ठित भर्तारम्

उज्झिअ अजुत्तं णिग्गमणं । अहं एव गमिस्सं ।

उज्झित्व अयुत्तं निर्गमनम् । अहम् एव गमिष्यामि ।

चेटी सुट्ठु अय्या भणादि । उवसप्पट्टु दाव भट्ठिदारिआ ।

सुप्पट्टु आर्या भणति । उपसर्पतु तावद् भर्तृदारिका ।

पञ्चावती किं णु खु पविसामि ।

किं नु खलु प्रविशामि ।

वासवदत्ता हळा पविस । [ इत्युक्त्वा निष्क्रान्ता ]

हळा प्रविश ।

[ प्रविश्य ]

विदूषकः—[ नलिनीपत्रेण जलं ग्रहीत्वा ] एसां तत्तहोदी पदुमावदी ।

एसा तत्रभवती पञ्चावती ।

पञ्चावती अय्य वसन्तअ किं एदं ।

आर्य वसन्तक किम् एतत् ।

विदूषकः एदं इदं । इदं एदं ।

एतद् इदम् । इदम् एतत् ।

पञ्चावती भणादु भणादु अय्यो भणादु ।

भणतु भणत् आर्यो भणतु ।

विदूषकः भोदि वादणीदेण कासकुसुमरेणुणा अक्खिणिपडिदेण

भवति वातनीतेन काशकुसुमरेणुना । अक्षिनिपतितेन

सस्सुपादं खु तत्तहोदो मुहं । ता गह्णदु होदी इदं

साश्रुपातं खलु तत्रभवतो मुखम् । तद् गृह्णातु भवती इदम्

मुहोदअं ।

मुखोदकम् ।

पञ्चावती [ आत्मगतम् ] अहो सदक्खिअस्स जणस्स परिजणो

अहो सदाक्षिण्यस्य जनस्य परिजनो

वि सदक्खिअो एव होदी । [ उपेत्य ] जेदु अय्य-

एपि सदाक्षिण्य एव भवति ।

जयत् आर्य-

उत्तो । इदं मुहोदय ।

पुत्र । इदं मुखोदकम् ।

राजा—अये पद्मानती । [ अपवाय ] वसन्तक किमिदम् ।

विदूषक —[ कर्णे ] एव्य विअ ।

एवम् इव ।

राजा साधु वसन्तक साधु । [ आचम्य ] पद्मानती आस्यताम् ।

पद्मानती—ज अय्यउत्तो आणवेदि । [ उपमिश्रति ]

यद् आयपुन आशापयति ।

राजा—पद्मावति

शरच्छराङ्गगोरेण वाताविद्धेन भामिनि ।

काशपुष्पलवनेन साश्रुपात मुख मम ॥ ७ ॥

[ आत्मगतम् ]

इय वाला नयोद्वाहा सेत्य श्रुत्वा व्यया व्रजेत् ।

काम धीरस्वभावस्य स्त्रीस्वभावस्तु कातर ॥ ८ ॥

विदूषक —उड्द तत्तहोदो मअधराअस्स अवरहणकाले भवन्त  
उचित तन्नभवतो मगधराजस्य अपराहणकाले भव तम्  
अगदो करिअ सुहिअणदसण । सकारो हि णाम  
अग्रत दृत्वा सुहज्जनदर्शनम् । सत्कारो हि नाम  
सकारेण पडिच्छिदो पीदिं उप्पादेदि । ता उहेदु  
सत्कारेण प्रतीष्ट प्रीतिम् उत्पादयति । तद् उन्निष्ठु  
दाव भव ।

तावद् भवान् ।

राजा—चाढम् । प्रथम कल्प । उत्थाय ।

गुणाणां वा विशालानां सत्काराणां च नित्यम् ।

कर्तारं सुलभा लोके विशातारस्तु दुर्लभा ॥ ९ ॥

[ निष्क्रान्ता सर्वे ]

चतुर्थोऽङ्कः ।

## अथ पञ्चमोऽङ्कः ।

[ ततः प्रविशति पद्मिनिका ]

पद्मिनिका महुअरिए महुअरिए आअच्छ दाव सिग्घं ।  
 मधुकरिके मधुकरिके आगच्छ तावच्छीघ्रम् ।  
 [ प्रविश्य ]

मधुकरिका हळा इअलि । किं करीअदु ।  
 हळा इयमस्मि । किं क्रियताम् ।

पद्मिनिका हळा किं ण जाणासि तुवं भट्टिदारिआ पदुमावदी  
 हळा किं न जानासि त्वं भर्तृदारिका • पद्मावती  
 सीसवेदणाए दुक्खाविदेत्ति ।  
 शीर्षवेदनया दुःखितेति ।

मधुकरिका एद्धि ।  
 हा धिक् ।

पद्मिनिका हळा गच्छ सिग्घं । अय्य आवन्तिअं सदावेहि ।  
 हळा गच्छ शीघ्रम् । आर्याम् आवन्तिकां शब्दापय ।  
 केवलं भट्टिदारिआए सीसवेदणं एव णिवेदेहि ।  
 केवलं भर्तृदारिकाया शीर्षवेदनाम् एव निवेदय ।  
 तदो सअं एव आगमिस्सदि ।  
 ततः स्वयम् एव आगमिष्यति ।

मधुकरिका हळा किं सा करिस्सदि ।  
 हळा कि सा करिष्यति ।

पद्मिनिका सा हु दाणिं महुराहि कहाहि भट्टिदारिआए  
 सा खल्व् इदानीं मधुरामि कथामिर् भर्तृदारिकायाः  
 सीसवेदणं विणोदेदि ।  
 शीर्षवेदनां विनोदयति ।

मधुकरिका जुज्जइ । कहिं सअणीयं रइदं भट्टिदारिआए ।  
 युज्यते । कुत्र शयनीयं रचितं भर्तृदारिकायाः ।

पश्चिनिका—समुद्रगिहके किळ सेज्जातिथिणा । गच्छ दाणिं तुव ।  
 समुद्र दृढके किल रायास्तीणा । गच्छ इदानीं त्वम् ।  
 अहं पि भट्टिणो णिवेदणत्थं अन्यवसन्तज्ज अण्णेसामि ।  
 अहम् अपि भर्ते निवेदनाथम् आरयवसन्तकम् अन्निय्यामि

मधुकेरिका—एव्व होदु । [ निष्का ना ]

एव्व भवतु ।

पश्चिनिका—कहिं दाणिं अन्यवसन्तज्ज पेक्खामि ।

कुत्र दानीम् आरयवसन्तकं पद्व्यामि ।

[ तत् प्रविशति प्रद्वयम् ]

विदूषक —जज्ज सु देवीविओजविहुरहिज्जस्स तत्तहोदो  
 अथ पल्लु देवीवियोगविधुरद्धदयस्स तन्नभवतो  
 पञ्चराजस्स पदुमावदीपाणिग्गहणसमीरिजस्स  
 वत्सराजस्स पद्मावतीपाणिनहणसमीरितस्स  
 जच्चन्तसुहावहे भङ्गलोसवे मदणग्गिदाहो अहिज्जदर  
 अत्थन्तसुहावहे भङ्गलोत्सवे मदनाग्गिदाहो अधिकतर  
 वद्धइ । [ पश्चिनिका विलोभ्य ] अयि पदुमिणिजा ।  
 वधते अयि पश्चिनिका ।

पदुमिणिए किं इह वसदि ।

पश्चिनिके किम् इह वतते ।

पश्चिनिका—अयं वसन्तज्ज किं ण जाणासि तुव भट्टिदारिजा  
 आरय वस तक किं न जानासि त्वं भर्तृदारिका  
 पदुमावदी सीसिनेदणाए दुक्खाविदेत्ति ।  
 पद्मावती शीपिनेन्नया दु पितेत्ति ।

विदूषक —भोदि सच्च ण जाणामि ।

भवति सत्यं न जानामि ।

पश्चिनिका—तेण हि भट्टिणो णिवेदेहि ण । जाव अहं वि  
 वेत्तहि भर्तृ निवेदनाथम् । गच्छ दाणिं तुव ।

सीसाणुळेवणं तुवारिमि ।

शीर्षानुलेपनं त्वरयामि ।

विदूषकः कहिं सअणीअं रइदं पदुमावदीए ।

कुत्र शयनीयं रचितं पञ्चावत्या ।

पद्मिनिका समुद्गिहके किळ सेज्जात्थिण्णा ।

समुद्गृहके किल शय्यास्तीर्णा ।

विदूषकः गच्छदु भोदी । जाव अहं वि तत्तहोदो णिवेदइरसं ।

गच्छतु भवती । यावद् अहम् अपि तत्रभवते निवेदयिष्यामि ।

[ निष्क्रान्तौ ]

प्रवेशकः

[ ततः प्रविशति राजा ]

राजा श्लाघ्यामवन्तिनृपतेः सदृशीं तनूजां

कालक्रमेण पुनरागतदारभारः ।

लावाणके हुतवहेन हृताङ्गयष्टिं

तां पद्मिनीं हिमहतामिव चिन्तयामि ॥ १ ॥

[ प्रविश्य ]

विदूषकः तुवरदु तुवरदु दाव भवं ।

त्वरतां त्वरतां तावद् भवान् ।

राजा किमर्थम् ।

विदूषकः तत्रहोदी पदुमावदी सीसवेदणाए दुक्खाविदा ।

तत्रभवती पञ्चावती शीर्षवेदनया दुःखिता ।

राजा कैवमाह ।

विदूषकः पदुमिणिआए कहिदं ।

पद्मिनिकया कथितम् ।

राजा भोः कष्टं

रूपश्रिया समुदितां गुणतश्च युक्तां

लब्ध्वा प्रियां मम तु मन्द इवाद्य शोकः ।

पूर्वाभिधातसरुजोऽप्यनुभूतदु ख

पद्मावतीमपि तथैव समर्थयामि ॥ २ ॥

अथ कस्मिन् प्रदेशे वर्तते पद्मावती ।

विदूषक — समुद्रगिहके किंल सेज्जादियण्णा ।

समुद्र दृढके किल शय्यास्तीर्णा ।

राजा तेन हि तस्य मार्गमादेशय ।

विदूषक — एदु एदु भव [ उमौ परिक्रामत ]

एत्त् एतु भवान् ।

विदूषक — इदं समुद्रगिहक । पविसदु भव ।

इदं समुद्र दृढकम् । नविसदु भवान् ।

राजा—पूर्वं प्रविश ।

विदूषक — भो तह । [ नविरय ] अविहा चिद्धु चिद्धु दानं भव ।

भो तथा । अविहा तिष्ठतु ति ठतु तावद्भवान् ।

राजा—किमर्थम् ।

विदूषक — एसो सु दीपप्पमानसूईदरुजो वसुधातले परिवर्तमानो-

एव खलु दीपनमावसूचितरूपोवसुधातले परिवर्तमानो

अज काओदरो ।

उय काओदर ।

राजा—[ नविरयाचलोन्म । सस्मितम् ] अहो सर्पव्यक्तिर्बोधेयस्य ।

रुज्जायता हि मुपतोरणलोलमाला

अष्टा क्षितौ त्वमवेगच्छसि मूर्खे सर्पम् ।

मन्दानिलेन निशि या परिवर्तमाना

किञ्चित् करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

विदूषक — [ निरुप्य ] सुदृढु भव भण्णादि । ण हु अज काओदरो ।

सु हे भवान् भणति । न खत्वं अयं काओदर ।

[ नविरयाचलोन्म ] तत्तहोदी पदुमानदी इह आअच्छिअ णिग्गदा

तत्रभवती पद्मावती इह आगत्य निर्गता



भवे ।

भवेत् ।

राजा वयस्य अनागतया भवितव्यम् ।

विदूषकः कहं भवं जाणादि ।

कथं भवान् जानाति ।

राजा किमत्र ज्ञेयम् । पश्य

शय्या नावनता तथास्तृतसमा न व्याकुलप्रच्छदा

न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातौपधैः ।

रोमे दृष्टिविलोभनं जनयितुं शोभा न काचित् कृता

प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥४॥

विदूषकः तेण हि इमस्सिं सय्याए मुहुत्तअं उपविसिअ तत्त-

तेन ह्य् अस्यां शय्यायां मुहूर्तकम् उपविशिय तत्र-

होदिं पडिवाळेदु भवं ।

भवती प्रतिपालयतु भवान् ।

राजा बाढम् । [ उपविश्य ] वयस्य निद्रा मां बाधते । कथ्यतां

काचित् कथा ।

विदूषकः अहं कहइस्सं । होत्ति केरेदु अत्तभवं ।

अहं कथयिष्यामि । हो इति करोत्स् अत्रभवान् ।

राजा बाढम् ।

विदूषकः अत्थि णअरी उज्जिणी णाम । तहिं अहिअरमणी-

अस्ति नगर्य् उज्जयिनी नाम । तत्र अधिकरमणी-

आणि उदअह्णाणाणि वत्तन्ति किल ।

यान्य् उदकस्नानानि वर्तन्ते किल ।

राजा--कथमुज्जयिनी नाम ।

विदूषकः--जइ अणभिपेदा एसा कहा अण्णं कहइस्सं ।

यद्य् अनभिप्रेता एषा कथा अन्यां कथयिष्यामि ।

राजा वयस्य न खलु नाभिप्रेतैषा कथा । किन्तु

स्मराम्यवन्त्याधिपते सुताया

प्रस्थानकाले स्वजन स्मरन्त्या ।

नाप्य प्रवृत्त नयनान्तलग्न

लेहान्मर्ममोरमि पातयन्त्या ॥ ५ ॥

अपि च

बहुशोऽप्युपदेशेषु यया मामीक्षमाणया ।

हस्तेन स्रस्तकोणेन वृतमाकाशवादितम् ॥ ६ ॥

विदूषक — भोदु अण्ण कहडस्स । जत्तिव णअर बल्लदत्त

भवतु अन्या कथमिप्यामि । अस्ति नगर बल्लदत्त

णाम । तर्हि किञ्च राआ कपिञ्चो णाम ।

नाम । तत्र कित्ता राआ कामिस्स नाम ।

राजा — किमिति किमिति ।

विदूषक — [ पुनस्तदेव वदति ]

राजा — मूर्ख राजा बल्लदत्तो नगर काम्पिल्यमित्यभिधीयताम् ।

विदूषक — किं राआ बल्लदत्तो णअर कपिञ्च ।

किं राजा बल्लदत्तो नगर काम्पिल्यम् ।

राजा — एवेमेतत् ।

विदूषक — तेण हि सुदुत्तज पडिपाठेदु भव । जाय ओढगअ

तन हि सुदुत्तज प्रतिप लयतु भवान् । यावद् आष्टगत

करिस्स । राआ बल्लदत्तो णअर कपिञ्च । [ इति

परिप्यामि राजा बल्लदत्तो नगर काम्पिल्यम् ।

बहुशस्तदेव वदति ] दाणिं सुणादु भव । जयि सुत्तो अत्तभव ।

इदानीं शृणुतु भवान् । अयि सुत्तो उवभवान् ।

आदिसीदञ्ज इअ चेत्ता । अत्तणो पावरअ गह्णिअ

अतिशीतला इय चेत्ता । शात्मन प्राचारय गृहीत्वा

आजमिस्स । [ निष्क्रान्त ]

आगमिप्यामि ।

[ ततः प्रविशति याम्यवन्त्या आवतिकाग्रेण चेटी च ]

चेटी—एदु एदु अय्या । दिहं खु भट्टिदारिआ सीसवेदणाए  
पत् पत् आर्या । दहं खलु भट्टिदारिका शीर्षवेदनया

दुःखाविदा ।

दुःखिता ।

वासवदत्ता—हद्वि कहि सअणीअं रइदं पदुमावदीए ।  
हायि कुत्र शयनीयं रत्तितं पन्नावत्या ।

चेटी—समुदगिहके किल सज्जात्थिण्णा ।  
समुद्रगृहके किल शय्यास्तीर्णा ।

वासवदत्ता—तेण हि अग्गदो याहि ।  
तेन ह्य अग्रतो याहि । [ उमे परिकामतः ]

चेटी—इदं समुदगिहकं । पविसदु अय्या । जाव अहं वि  
इदं समुद्रगृहकम् । प्रविशत् आर्या । यावद् अहम् अपि  
सीसानुलेपणं तुवारेभि । [ निःक्रान्ता ]  
शीर्षानुलेपनं त्वर्यामि ।

वासवदत्ता—अहो अकरुणा खु इस्सरा मे । विरहपय्युस्सुअस्स  
अहो अकरुणाः खल्व ईश्वरा मे । विरहपर्युत्सुकस्य

अय्यउत्तस्स विस्समत्थाणभूदा इअं पि णाम पदुमा-  
आर्यपुत्रस्य विश्रमस्थानभूता इयमपि नाम पन्ना-  
वदी अस्सत्था जादा । जाव पविसामि ।  
वत्थ अस्वस्था जाता । यावत् प्रविशामि ।

[ प्रविश्यावलोक्य ] अहो परिजणस्स पमादो । अस्सत्थं पदुमा-  
अहो परिजनस्य प्रमाद । अस्वस्थां पन्ना-

वदिं केवलं दीवसहाअं करिअ परित्तजदि । इअं  
वती केवलं दीपसहायां कृत्वा परित्यजति । इयं  
पदुमावदी ओसुत्ता । जाव उवविसामि । अहवा  
पन्नावत्थ अवसुत्ता । यावद् उपविसामि । अथवा  
अञ्जासणपरिग्रहेण अप्पो विअ सिणेहो पडि-  
अन्यासनपरिग्रहेण अल्प इव स्नेहः प्रति-

मादि । ता इमस्सि सन्धाए उपविसामि । [उपविश्य]  
माति । तद्दयस्या राय्यायाम् उपविसामि ।

किं णु हु एदाए सह उपविसन्तीए अज पहा  
किं नु खल् एतया सह उपविसा त्या अघ प्रहा  
दिद विअ मे हिअज । दिट्ठिआ अपिच्छिण्णसुह-  
दितमिव मे हृदयम् । दिट्ठया अपिच्छिण्णसुप-  
णिस्सासा । णिचुत्तरोआए होदव्व । अहव एअ  
नि श्वासा । निवृत्तरोगया भवितव्यम् । अथवा एक  
देससविमाजदाए सजणीअस्स सुएदि म आ-  
वेशसविमागतया रायणीयस्य सूचयति माम् आ-  
लिङ्गेहि ति । जाव सइस्स । [शयन नाटयति]  
लित इति । यावच् छयिष्ये ।

राजा—[स्वभाषते] हा वासवदेत्ते ।

वासवदेत्ता—[सहस्रोत्थाय] ह अय्यउत्तो । ण हु पटुमावदी ।  
हम् आरपुत्र । न खलु पद्मावती ।

किं णु खु दिट्ठिहि । महन्तो खु अन्यजो-  
किं नु खलु दृष्टास्मि । महान् खल् आर्ययो  
अन्धराअणस्स पडिण्णाहारो मम दसणेण णिप्फळो  
गन्धराअणस्य प्रतिक्षामारो मम दशनेन निप्फल  
सपुत्तो ।

सवृत्त ।

राजा—हा अवन्तिराजपुत्रि ।

वासवदेत्ता—दिट्ठिआ सिविणाअदि खु अय्यउत्तो । ण एत्थ  
दिट्ठया स्वभाषते खल् आर्यपुत्र । न अत्र  
कोचि अणो । जाव मुहुत्तअ चिट्ठिअ दिट्ठि हिअज  
कश्चिज्जन । याव मुहुत्तक स्थित्वा दृष्टिं हृदय  
च तोसेमि ।

च तोरयामि ।

राजा हा प्रिये । हा प्रियशिष्ये । देहि मे प्रतिवचनम् ।

वासवदत्ता—आळवामि भट्टा आळवामि ।

आलपामि भर्त आलपामि ।

राजा—किं कुपितासि ।

वासवदत्ता—ण हि ण हि दुक्खिदह्मि ।

न हि न हि दुःखितास्मि ।

राजा—यद्यकुपिता किमर्थं नालङ्कृतासि ।

वासवदत्ता—इदो वरं किं ।

इत वरं किम् ।

राजा किं विरचिकां स्मरसि ।

वासवदत्ता - [ सरोपम् ] आ अवेहि । इहावि विरचिआ ।

आ ओपेहि । इहापि विरचिका ।

राजा तेन हि विरचिकार्थं भवतीं प्रसादयामि । [ हस्तौ प्रसारयति ]

वासवदत्ता - चिरं ठिदह्मि । को वि मं पेक्खे । ता गमिस्सं ।

चिरं स्थितास्मि । कोऽपि मां पश्येत् । तद्गमिष्यामि ।

अहव सय्यापळम्बिअं अय्यउत्तस्स हत्थं सअणीए

अथवा शय्याप्रलम्बितम् आर्यपुत्रस्य हस्तं शयनीय

आरोविअ गमिस्सं । [ तथा कृत्वा निष्क्रान्ता ]

आरोप्य गमिष्यामि ।

राजा—[ सहस्रोत्थाय ] वासवदत्ते तिष्ठ तिष्ठ । हा धिक् ।

निष्क्रामन् सभ्रमेणाहं द्वारपक्षेण ताडितः ।

ततो व्यक्तं न जानामि भूतार्थोऽयं मनोरथः ॥७॥

[ प्रविश्य ]

विदूषकः—अइ पडिबुद्धो अत्तभवं ।

अयि प्रतिबुद्धो ऽत्रभवान् ।

राजा— वयस्य प्रियमावेदये । धरते खलु वासवदत्ता ।

विदूषक—अविहा वासवदत्ता । कर्हि वासवदत्ता । चिरा सु  
अविहा वासवदत्ता । कुत्र वासवदत्ता । चिरात् खलु  
उवरदा वासवदत्ता ।  
उरता वासवदत्ता ।

राजा—वयस्य मा मैत्रम् ।

राज्यायामवसुप्त मा मोधयित्वा सखे गता ।

दग्धेति नुवता पूर्वं वञ्चितोऽस्मि रमण्यता ॥ ८ ॥

विदूषक—अविहा असम्भाषणीअ एद ण । आ उदअट्ठाण-  
अविहा असम्भाषणीयम् णत्तन । आ उदअत्थान  
सङ्किरणेण तराहोदि चिन्तेअन्तेण सा भिणिणे दिट्ठा  
सङ्घीतनेन तनमवती चित्तयता सा स्वप्न दण  
भवे ।  
भवेत् ।

राजा—एवम् । मया स्वनो दृष्ट ।

यदि तानदय स्वनो धन्यमप्रतिमोदनम् ।

जयाय मित्रमो या स्याद् मित्रमो ह्यस्तु मे चिरम् ॥ ९ ॥

विदूषक—भो वजस्म एदस्मि णअरे जयन्तिमुन्दरी णाम  
भा वयम्य पतस्मिन् नगरे अतिमुन्दरी नाम  
जमिअणी पडियसदि । मा तुए दिट्ठा भवे ।  
यञ्चिणी प्रतिअमति । मा नरा दण भवेत् ।

राजा—न न

स्वनस्यान्ते मिथुद्वेने नेत्रमिप्रोपिताजनम् ।

चारित्रमपि रत्नेन्या दृष्ट दीर्घालक मुलम् ॥ १० ॥

अपि च वयस्य पश्य पश्य

योऽय सन्नस्तया देव्या तया बाहुभिर्पीडित ।

स्वमेऽप्युत्पन्नससर्गो रोमहर्ष न मुञ्चति ॥ ११ ॥

विदूषकः—मा दाणिं भवं अणत्थं चिन्तिअ । एदु एदु  
मा इदानीं भवान् अनर्थं चिन्तयित्वा । एत्वं एतु  
भवं । चउस्सालं पविसामो ।

भवान् । चतुःशालं प्रविशावः । [ प्रविश्य ]

काञ्चुकीयः जयत्वार्थपुत्रः । अस्माकं महाराजो दर्शको भवन्त-  
माह । एष खलु भवतोऽमात्यो रुमण्वान् महतां  
बलसमुदयेनोपयातः खल्वारुणिमभिधातयितुम् ।  
तथा हस्त्यश्वरथपदातीनि मामकानि विजया-  
ङ्गानि सन्नद्धानि । तदुचिष्ठतु भवान् । अपि च

भिन्नास्ते रिपवो भवद्गुणरताः पौराः समाश्वासिताः

पाष्णीं यापि भवत्प्रयाणसमये तस्या विधानं कृतम् ।

यद्यत् साध्यमरिप्रमाथजननं तत्तत्तानुष्ठितं

तीर्णा चापि बलैर्नदी त्रिषथगा वत्साश्च हस्ते तव ॥१२॥

राजा [ उत्थाय ] बाढम् । अयमिदानीम् ।

उपेत्य नागेन्द्रतुरङ्गतीर्णे तमारुणिं दारुणकर्मदक्षम् ।

विकीर्णबाणोऽग्रतरङ्गभङ्गे महार्णवाभे युधि नाशयामि ॥१३॥

[ निष्क्रान्ताः सर्वे ]

पञ्चमोऽङ्कः

## अथ पष्ठोऽङ्कः ।

[ ततः प्रविशति काञ्चुकीयः ]

काञ्चुकीय — क इह भो काञ्चनतोरणधारमग्न्यं कुर्वते ।

[ प्रविश्य ]

प्रतीहारी—अय्य अहं विजया । किं करीजदु ।

आय अहं विजया । किं कियताम् ।

काञ्चुकीय—भयति निवेधता निवेधता वत्सराज्यलामप्रवेद्धो  
 दयायोदयनाय । एष खलु महोत्सेनस्य सकाशाद्  
 रैम्यमग्नौ काञ्चुकीयं प्राप्तं । तत्रभयत्या  
 चाङ्गारवत्या त्रेपितार्या वसुन्धरानाम वामनदत्ता-  
 वारी च प्रतीहारमुपस्थितानिति ।

प्रतीहारी—अय्य जदेसकाळो पडीहारस्त ।

आय अनेरागाल प्रतीहारस्त ।

काञ्चुकीय — कथमदेशकालो नाम ।

प्रतीहारी—सुणादु अय्यो । अज्ज भट्टिणो सु वामुहप्पामाद-  
 ष्टणोत्त् आय । अद्य भत्तु सुवामुलनासाद  
 गदेण केणापि वीणा नादिदा । तच्च सुणिअ भट्टिणा  
 गतेन केणापि वीणा नादिता । तच्च श्रुत्वा भत्ता  
 भणिअ धोसवदीए सहो विअ सुणीअदि चि ।  
 भणितं गोमयत्या शब्द इव श्रूयतं गति ।

काञ्चुकीय ततस्ततः ।

प्रतीहारी—तदो तहिं गच्छिअ पुच्छिदो । कुदो इमाए वीणाए  
 ततस्स तत्र गत्वा पृष्ठं । कुतोऽस्या वीणाया  
 जागमो चि । तेण भणिअ । अहेहिं णम्मदातीरे  
 जागम इति । तेन भणितम् । अस्माभिर नर्मदातीरे



कुप्यगुम्भलग्ना दिष्टा । जह्प्यजोअणं इमाए उवणी-  
 कर्चगुत्तल्लेद्रा दृष्टा । यदि प्रयोजनम् अनया उपनी-  
 अदु भट्टिणोचि । तं च उवणीदं अक्के करिअ मोहं  
 यतां भर्त्ता इति । तां च उपनीताम् अक्के कृत्वा मोहं  
 गदो भट्टा । तदो मोहप्यचागदेण वप्फपय्याउळेण  
 गतो भर्ता । ततो मोहप्रत्यागतेन चापपय्याकुलेन  
 भुहेण भट्टिणा भणिअं । दिष्टासि घोषवदि । सा  
 मुखेन भर्ता भणितम् । दृष्टासि घोषवति । सा  
 खु ण दिस्सदि चि । अन्य ईदिसो अणवसरो ।  
 खलु न दृश्यत इति । आर्य ईदिसो अनवसरो ।  
 केहं णिवेदेमि ।  
 कथं निवेदयामि ।

काञ्चुकीयः—भवति निवेद्यताम् । इदमपि तदाश्रयमेव ।  
 प्रतीहारी- अन्य इअं णिवेदेमि । एपो भट्टा सुय्यामुहप्पासा-  
 आर्य इयं निवेदयामि । पप भर्ता सूर्यामुखप्रासा-  
 दादो ओदरइ । ता इह एव णिवेदइरसं ।  
 दाद् अवतरति । तद् इह एव निवेदयिष्यामि ।  
 काञ्चुकीयः भवति तथा । [ उभौ निष्क्रान्तौ ]

मिश्रविष्कम्भकः ।

[ ततः प्रविशति राजा विदूषकश्च । ]

राजा—श्रुतिमुखनिनदे कथं नु देव्याः

स्तनयुगले जघनस्थले च सुप्ता ।

विहगगणरजोविकीर्णदण्डा

प्रतिभयमध्युषितास्यरण्यवासम् ॥ १ ॥

अपि च, अस्त्रिग्धासि घोषवति या तपस्विन्या नरगरसि  
 श्रोणीसमुद्रहनपार्श्वनिपीडितानि

खेदस्तनान्तरसुखान्युपगृहीतानि ।

उद्दिश्य मा च विरहे परिदेवितानि

वाधान्तरेषु कथितानि च सस्मितानि ॥ २ ॥

विदूषक — अळ दाणिं भव अदिमरा सन्तप्पिअ ।

अलमूद्धदानीं भवान् अतिमात्रं स तप्य ।

राजा — वयस्य मा मैवम् ।

चिरममुक्तं कामो मे वीणया प्रतिनोधित ।

ता तु देवी न परयामि भस्या धोपवती प्रिया ॥ ३ ॥

पसन्तक शिल्पिजनसकाराश्रययोगा धोपवतीं कृत्वा शीघ्रमानय ।

विदूषक — ज भव आणवेदि । [ घीणा गृहीत्वा निष्क्रान्त ]

यद् भवान् आश्रयति ।

[ नचिरस ]

प्रतीहारी — जेदु भट्टा । एसो खु महासेणस्स सआसादो

जयतु भता । ण्ण खट्ठु महासेनस्य सकाराश्र-

र मसगोतो कञ्चुईओ देवीण अङ्गारवदीण पेसिदा

ग्ग्यसगोत्र कान्चुकीयो दे वा अङ्गारवत्या नेरिता

अन्या वसुन्धरा णाम वासवदत्ताधत्ती अ पडिहार

आया वसु ण्ण नाम वासवदत्ताधत्ती च नतिहारम्

उगहिदा ।

उपस्थितो ।

राजा — तेन हि पञ्चावती तावदाह्वयताम् ।

प्रतीहारी — ज भट्टा आणवेदि । [ निष्क्रान्त ]

यद् भता आश्रयति ।

राजा — किं नु खलु शीघ्रमिदानीमय वृत्तान्तो महासेनेन विदित ।

[ तत नचिरसि पञ्चावती प्रतीहारी च ]

प्रतीहारी — एदु एदु भट्टिदारिजा ।

एत्थं एतु भट्टारिका ।

पद्मावती जेदु अय्यउत्तो ।

जयत् आर्यपुत्रः ।

राजा पद्मावति किं श्रुतं महासेनस्य सकाशाद् रैभ्यसगोत्रः  
काञ्चुकीयः प्राप्तस्तत्रभवत्या चाङ्गारवत्या प्रेपितार्या  
वसुन्धरा नाम वासवदत्ताधारी च प्रतिहारमुपस्थिताविति ।

पद्मावती अय्यउत्त पिअं मे आदिकुलस्स कुसळवृत्तन्तं सोढुं ।

आर्यपुत्र प्रियं मे ज्ञातिकुलस्य कुशलवृत्तान्तं श्रोतुम् ।

राजा अनुरूपमेतद् भवत्याभिहितम् । वासवदत्तास्वजनो मे  
स्वजन इति । पद्मावति आस्यताम् । किमिदानीं नास्यते ।

पद्मावती अय्यउत्त किं मए सह उपविट्ठो एदं जणं पेक्खिस्सदि ।

आर्यपुत्र किं मया सह उपविष्ट एतं जनं प्रेक्षिष्यते ।

राजा कोऽत्र दोषः ।

पद्मावती अय्यउत्तरस अवरो परिग्गहो त्ति उदासीणं विअ होदि ।

आर्यपुत्रस्य अपरः परिग्रह इत्य् उदासीनम् इव भवति ।

राजा कलत्रदर्शनार्हं जनं कलत्रदर्शनात् परिहरतीति

बहुदोषमुत्पादयति । तस्मादास्यताम् ।

पद्मावती—जं अय्यउत्तो आणवेदि । [ उपविश्य ] अय्यउत्त

यद् आर्यपुत्र आज्ञापयति ।

आर्यपुत्र

तादो वा अम्मा वा किं णु खु भणिस्सदि त्ति

तानो वा अम्मा वा किं नु खलु भणिष्यति इत्य्

आविग्गा विअ संवृत्ता ।

आविग्ना इव संवृत्ता ।

राजा—पद्मावति एवमेतत् ।

किं वच्थतीति हृदयं परिशुद्धितं मे

कन्या मयाप्यपहृता न च रक्षिता सा ।

भाग्यैश्चलैर्महद्वाप्तगुणोपधातः

पुत्रः पितुर्जनितरोष इवास्मि भीतः ॥ ४ ॥

पद्मावती—ण किं सकं रक्षितुं पत्तकाले ।

न किं सन्ध रक्षितुं प्रातःकाले ।

प्रतीहारी—एसो काञ्चुईओ धत्ती अ पडिहार उवादिदा ।

एष काञ्चुकीयो धात्री च प्रतिहारम् उपस्थितौ ।

राजा—शीघ्रं प्रवेश्यताम् ।

प्रतीहारी—ज भट्टा आणवेदि । [ निप्रान्ता ]

यद् भता आरापयति ।

[ ततः प्रस्रियति काञ्चुकीयो धात्री प्रतीहारी च ]

काञ्चुकीय —भो

सम्प्रान्धिराज्यमिदमेत्य महान् प्रहर्ष

स्मृत्वा पुनर्नृपसुतानिधन विपाद ।

किं नाम देव भवता न कृत यदि स्याद्

राज्य परैरपहत कुशलं च देव्या ॥ ५ ॥

प्रतीहारी—एसो भट्टा । उपसप्यदु अन्यो ।

एष भर्ता । उपसर्पत्य आर्य ।

काञ्चुकीय —[ उपेत्य ] जयत्वार्यपुत्र ।

धात्री—जेदु भट्टा ।

जयतु भर्ता ।

राजा—[ सखडुमानम् ] आर्य

पृथिव्या राजवश्यानामुदयास्तमयप्रभु ।

अपि राजा स कुशली मया काक्षितवान्धव ॥ ६ ॥

काञ्चुकीय —अथ किम् । कुशली महासेन । इहापि सर्वगत

कुशलं पृच्छति ।

राजा—[ आसनादुत्थाय ] किमाज्ञापयति महासेन ।

काञ्चुकीय, सदसमेतद् वैदेहीपुत्रस्य । नन्यासनस्येनैव भवता

श्रोतव्यो महासेनस्य सन्देशः ।

( ५७ )

धानी—आह भट्टिणी । उरदा वासवदत्ता । मम वा महासेनस्य  
 आह भट्टिनी । उरदा वासवदत्ता । मम वा महासेनस्य  
 वा जादिसा गोपालनपाला तादिसो एव तुम पुढम  
 य रादसो गोपाल रूपाल नौ तादसा एव त्व प्रथमम्  
 एव अभिषेदो जामादुर्जति । एदण्णिमित्त उज्जिणि  
 एव अभिषेदो जामातेति । पतनिमित्तम् उज्जयिनीम्  
 आणीदो । अणगिसाक्षिज वीणा न देसेण दिण्णा ।  
 जानात । अन्नगिसाक्षिक वीणा न देसेन दत्ता ।  
 अत्तणो चरुदाए अणिचुत्तविवाहमङ्गळो एव गदो ।  
 आत्मनश्चरुत्तया अनिचुत्तविवाहमङ्गळ एव गत ।  
 जह अ जेहिहि तव ज वासवदत्ताए ज पडिकिदि चित्त-  
 अथ च आवाभ्यातय च वासवदत्ताया । च नित्ति चित्त-  
 फलकाए जाळिहिअ चिनाहो पिण्डुतो । एसा चित्त-  
 फलकायाम् जालिख्य विवाहो निवृत्त । एसा चित्त-  
 फलका तव सजास पेसिदा । एद पेक्सिज पिण्डुदो  
 फलका तव सजास प्रेषिता । पत्ता दप्पा निवृत्तो  
 होहि ।

मम ।

राजा—अहो जतिलिग्धमनुरूप चाभिहित तत्रभवत्या ।

वाक्यमेतत् त्रियतर राज्यलामनादापि ।

अपराद्धेऽपि स्नेहो यदस्मासु न प्रिश्यते ॥१२॥

पभावती—अव्युत्त चित्तगद गुरुअण पेक्सिज अभिवादेदु

आवपुन चित्तगत गुरुजन दप्पा अभिवादयितुम्

इच्छामि ।

इच्छामि ।

धानी—पेक्सदु पेक्सदु भट्टिदारीजा । [ चित्तफलका दर्शयति ]

य यत्तु पदयत्तु भवदारिका ।

पद्मावती—[ दृष्ट्वा आत्मगतम् ] हं अदिसदिसी खु इअं अय्याए  
 हम् अतिसदशी खत्त्र ज्यम् आर्याया  
 आवन्तिआए । [ प्रकाशम् ] अय्यउत्त सदिसी खु  
 आवन्तिकायाः । आर्यपुत्र सदशी खत्त्र  
 इअं अय्याए ।  
 इयम् आर्यायाः ।

राजा न सदशी । सैवेति मन्ये । भोः कष्टम्  
 अस्य स्निग्धस्य वर्णस्य विपत्तिर्दारुणा कथम् ।  
 इदं च मुखमाधुर्यं कथं दूषितमग्निना ॥ १३ ॥

पद्मावती—अय्यउत्तस्स पडिकिदिं पेक्खिअ जाणामि इअं अय्याए  
 आर्यपुत्रस्य प्रतिकृतिं दृष्ट्वा जानामि इयम् आर्याया  
 सदिसी ण वेत्ति ।  
 सदशी न वेत्ति ।

धात्री पेक्खदु पेक्खदु भट्टिदारिआ ।  
 पश्यतु पश्यतु भर्तृदारिका ।

पद्मावती [ दृष्ट्वा ] अय्यउत्तस्स पडिकिदीए सदिसदाए  
 आर्यपुत्रस्य प्रतिकृत्याः सदशतया  
 जाणामि इअं अय्याए सदिसि त्ति ।  
 जानामि इयम् आर्याया सदशीति ।

राजा देवि चित्रदर्शनात् प्रभृति ग्रहणोद्विग्नमिव त्वां पश्यामि ।  
 किमिदम् ।

पद्मावती अय्यउत्त इमाए पडिकिदीए सदिसी इह एव  
 आर्यपुत्र अस्याः प्रतिकृत्या सदशी इह एव  
 पडिवसदि ।  
 प्रतिवसति ।

राजा किं वासवदत्तायाः ।

पद्मावती आम् ।

राजा—तेन हि शीघ्रमानीयताम् ।

पद्मावती—अय्यउत्त मम कण्णामावे केणवि ब्रह्मणेण मम  
आर्यपुत्र मम कन्यामावे केनापि ब्राह्मणेन मम  
भइणिअत्ति ण्णासो णिक्खित्तो । पोसिदमत्तुआ  
भगिनिकेति न्यासो निक्षिप्त । प्रोपितभट्टका  
परपुरुसदसण परिहरदि । ता अय्य मए सह आअद  
परपुरुसदसण परिहरति । तइ आया मया सह आगता  
पेक्खिअ जोणादु अय्यउत्तो ।  
इप्पया जानात्स् आयपुत्र ।

राजा—यदि विनश्य भगिनी व्यक्तमन्या भविष्यति ।  
परस्परगता लोके दृश्यते रूपतुल्यता ॥ १४ ॥

[ नचिरय ]

प्रतीहारी—जेदु भट्टा । एसो उज्जइणीओ ब्रह्मणो । भट्टिणीए हत्थे  
जयतु भता । एण उज्जयिनीयो ब्राह्मण । भट्टि या हस्ते  
मम भइणिअ त्ति ण्णासो णिक्खित्तो । त पडिग्गहिदु  
मम भगिनिकेति न्यासो निक्षिप्त । त प्रतिग्रहीतु  
पडिहार उवाहिदो ।  
प्रतिहारम् उपस्थित ।

राजा—पद्मावति किन्तु स ब्राह्मण ।

पद्मावती—होदण्व ।  
भवितव्यम् ।

राजा—शीघ्र त्वेव्यतामभ्यन्तरसमुदाचारेण स ब्राह्मण ।

प्रतीहारी—ज भट्टा आणवेदि । [ निष्क्रान्ता ]  
यद्भर्ता आज्ञापयति ।

राजा—पद्मावति त्वमपि तामानय ।

पद्मावती—ज अय्यउत्तो आणवेदि । [ निष्क्रान्ता ]  
यद्आर्यपुत्र आज्ञापयति ।

[ ततः प्रविशति यौगन्धरायणः प्रतीहारी च ]

यौगन्धरायणः—भोः [ आत्मगतम् ]

प्रच्छाद्य राजमहिषीं नृपतेहितार्थं

कामं मया कृतमिदं हितमित्यवेक्ष्य ।

सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ

किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥ १५ ॥

प्रतीहारी एसो भट्टा । उपसर्पदु अय्यो ।

एष भर्ता । उपसर्पत् अय्यं ।

यौगन्धरायणः [ उपसृत्य ] जयतु भवान् जयतु ।

राजा श्रुतपूर्वं इव स्वरः । भो ब्राह्मण किं भवतः स्वसा

पद्मावत्या हस्ते न्यास इति निश्चिन्ता ।

यौगन्धरायणः अथ किम् ।

राजा तेन हि त्वर्यतां त्वर्यतामस्य भगिनिका ।

प्रतीहारी जं भट्टा आणवेदि । [ निष्क्रान्ता ]

यद्भर्ता आज्ञापयति ।

[ ततः प्रविशति पद्मावती आवन्तिका प्रतीहारी च ]

पद्मावती एदु एदु अय्या । पिअं दे णिवेदेमि ।

एत्त् एत्त् आर्या । प्रियं ते निवेदयामि ।

आवन्तिका—किं किम् ।

पद्मावती भादा दे आअदो ।

भ्राता ते आगतः ।

आवन्तिका दिट्ठिआ दाणिं पि सुमरदि ।

दिष्ट्या इदानीम् अपि स्मरति ।

पद्मावती [ उपसृत्य ] जेदु अय्यउत्तो । एसो णासो ।

जयत् अय्यपुत्रः । एष न्यासः ।

राजा निर्यातय पद्मावति । साक्षिमन्त्यासो निर्यातयितव्यः ।

इहात्रभवान् रैभ्यो ऽत्रभवती चाधिकरणं भविष्यतः ।



पञ्चानती—अग्य णीअदा दाणिं अग्या ।

आर्ये नीयताम् इदानीम् आया ।

धानी—[ आचलितिका निवण्य ] अम्मो भट्टिदारिआ वासवदत्ता ।

अम्मो भट्टदारिका वासवदत्ता ।

राजा—कथं महासेनपुत्री । देवि प्रविश त्वमभ्यन्तरं पञ्चवत्या सह ।

यौगन्धरायण । खलु न खलु नेवेष्टव्यम् । मम भगिनी  
सख्येपा ।

राजा—किं भवानाह । महासेनपुत्री सख्येपा ।

यौगन्धरायण —भो राजन्

भारताना कुले जातो विनीतो ज्ञानवाञ्छुचि ।

तन्नाहसि यत्नाद्वर्तुं राजधर्मस्य देशिक ॥ १६ ॥

राजा—भवतु । पश्यामस्तावद् रूपसादृश्यम् । सक्षिप्यता यवनिका ।

यौगन्धरायण —जयतु स्वामी ।

वासवदत्ता—जेदु अयउत्तो ।

जयत्स्व जायपुत्र ।

राजा—अये असौ यौगन्धरायण । इयं महासेनपुत्री ।

किन्तु सत्यमिदं स्वनं सा भूयो दृश्यते मया ।

जनयाप्येवमेवाहं दृष्ट्वा वञ्चितस्तदा ॥ १७ ॥

यौगन्धरायण —स्वामिन् देव्यपनयेन कृतापराधं सख्यहम् ।

तत् क्षन्तुमर्हति स्वामी । [इति सदसो पतति]

राजा—[ उत्थाप्य ] यौगन्धरायणो भवान् ननु ।

मित्र्योन्मादंश्च युद्धंश्च शास्त्रंश्चैव मन्त्रितैः ।

भयघ्नो खलु वयं मज्जमाना समुद्धृता ॥ १८ ॥

यौगन्धरायण.—स्वामिभाग्यानामनुगन्तारो वयम् ।

पञ्चवतो—अम्महे अग्या खु इअ । जय्ये सहोजणसमुदाजारेण

अहो जाया खल्व् इअम् । आय सखीजनसमुदाचारेण

अजाणन्तीए अदिकन्दो समुदाआरो । ता सीसेण  
अजानन्त्या अतिकान्तः समुदाचारः । तच् छीर्षेण  
पसादेमि ।

प्रसादयामि ।

वासवदत्ता [ पद्मावतीमुत्थाप्य ] उठेहि उठेहि अविधवे उठेहि ।  
उत्तिष्ठ उत्तिष्ठ अविधवे उत्तिष्ठ ।

अत्थिसअं णाम सरीरं अवरद्धइ ।

अर्थिस्वं नाम शरीरम् अपराच्यति ।

पद्मावती—अणुग्गहिदल्लि ।

अनुगृहीतारिणि ।

राजा वयस्य यौगन्धरायण देव्यपनये का कृता ते बुद्धिः ।

यौगन्धरायणः कौशाम्बीमात्रं परिपालयामीति ।

राजा अथ पद्मावत्या हस्ते किं न्यासकारणम् ।

यौगन्धरायणः पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी  
भविष्यतीति ।

राजा इदमपि रुमण्वता ज्ञातम् ।

यौगन्धरायणः स्वामिन् सर्वैरेव ज्ञातम् ।

राजा अहो शठः खलु रुमण्वान् ।

यौगन्धरायणः स्वामिन् देव्याः कुशलनिवेदनार्थमद्यैव प्रति-  
निवर्ततामत्रभवान् रैभ्योऽत्रभवती च ।

राजा न न । सर्व एव वयं यास्यामो देव्या पद्मावत्या सह ।

यौगन्धरायणः— यदाज्ञापयति स्वामी ।

[ भरतवाक्यम् ]

इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।

महीमेकातपत्राङ्गां राजसिंहः प्रशस्तु नः ॥ १६ ॥

[ निष्क्रान्ता सर्वे ]

षष्ठोऽङ्कः ।

इति स्वप्ननाटकमवसितम् ।

## Stanzas attributed to Bhāsa in Various anthologies

The *Samadharapaddhati* an anthology compiled in the 14th century A D , attributes the following stanzas to Bhāsa

The reference is to the edition of Peterson, published in 1886

No 5292 p 171

अस्या ललाट रचिता सरसीभिर्  
विभाव्यते चन्दनपत्रलेपा ।  
जापाण्डुरलोभकपोलभिर्चात्  
जनङ्गनाणनणपङ्क्तिव ॥ भासस्य ॥

No 3530 p 152

दयितानाहुपाशस्य  
कुतोऽयमपरो विधि ।  
जीनयत्यपित कण्ठे  
मारयत्यपमजित ॥ भासस्य ॥

No 3640 p 541

कपोले भार्जारी पय इति करोल्लिङ्गि शशिनम्  
तरुच्छिद्रप्रोतान्विसमिति करी सकलयति ।

- 1 This stanza is attributed to Bhāsa also by Jalhana in his *Suktimukhasala* The same occurs as no 1487 on p 250 in the anthology of Vallabhadeva who reads भित्ते for भित्तौ ।
- 2 This stanza is attributed to Kalasaka by Vallabhadeva, see no 1529 p 256 The *Sadulalarnamrita* attributes the same stanza to Śrīmalā of cashmere

रतान्ते तल्पस्थान्हरति वनिताभ्यंशुकमिति

प्रभामन्त्रश्चन्द्रो जगदिदमहो विप्रवयति' ॥ भासस्य ॥

No. 3907. p. 593.

तीक्ष्णं रविस्तपति नीच इवाचिराद्यः

शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।

तोयं प्रसीदति मुनेरिव चित्तमन्तः

कामी दरिद्र इव शोषमुपैति पङ्कः ॥ भासस्य ॥

Vallabhadeva attributes the following stanzas to Bhāsa in his anthology *Subhāsitāvalī*

The reference is to the edition of Peterson

No. 1286. p. 214

वाला च सा विदितपञ्चशरप्रपञ्चा

तन्वी च सा स्तनभरोपचिताङ्गयष्टिः ।

लज्जां समुद्रहति सा सुरतावसाने

हा कापि सा किमिव किं कथयामि तस्याः ॥ भासस्य ॥

No. 1353 p. 226.

दुःखार्ते भयि दुःखिता भवति या हृष्टे प्रहृष्टा तथा

दीने दैन्यमुपैति रोषपरुषे पथ्यं वचो भाषते ।

1. This stanza occurs as no. 1994 on p. 341 in the anthology of Vallabhadeva who also attributes it to Bhāsa. The *Saduktikanāṃrta* however attributes the same to Rajaśekhara.

2. This stanza is also found in the *Saduktikanāṃrta* which attributes it to Bhāsa.

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काल वेनि कथा करोति निपुणा मत्सस्तवे रज्यति  
भार्या भन्निवर सखा परिजन सेवा नहुत्व गता ॥

भासस्य ।

No 1619 p 275

कठिनहृदये मुञ्च क्रोध सुखप्रतिधातक  
लिखति दिवस यात यात यम किल मानिनि ।  
वयसि तरणे नैतद्युक्त चले च समागमे  
भवति कलहो यावत् तानद् वर सुभगे रतम् ॥

भासस्य ।

No 1628 p 276

कृतककृतकैर्भायासख्यैस्त्वयास्म्यतिवचिता  
निमृतनिमृतैर्कार्यालपैर्भयाप्युपलक्षितम् ।  
भवतु मिदित नेशाह ते वृथा परिलिखसे  
ह्यहमसहना त्व नि स्नेह समेन सम गतम् ॥

भासस्य ।

The following stanzas are attributed to Bhasa in  
the *Saduktiharnam* to

No 2383

दग्धे मनोमवतरो नाला कुचकुम्भसमृतरमृतै ।  
निवलीकृतालनाला जाता रोमानली वल्ली ॥

भासस्य ।

No 1112

प्रत्यासन्ननिवाहमङ्गलविधौ देवार्चनव्यस्तया  
दृष्ट्वाग्रे परिणेतुरेव लिखिता गङ्गाधरस्याकृतिम् ।  
उन्मादस्मितरोपलज्जितरसैर्गौर्या कथचिचिराद्  
वृद्धस्त्रीवचनात्प्रिये विनिहित पुष्पाञ्जलि पातु व ॥  
भासस्य ।

( ६६ )

No. 2872.

विरहिवनितावक्त्रौपम्यं विभर्ति निशापतिर्  
गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवेः ।

अभिनववधूरोपस्वादुः करीपतनूनपाद्  
असरलजनाश्लेषक्रूरस्तुषारसमीरणः ॥ भासस्य ॥

The *Sūktamuktāvalī* compiled by Jalhana  
attributes the following stanza to Bhāsa.

यदपि विबुधैः सिन्धोरन्तः कथंचिदुपार्जितं  
तदपि सकलं चारुस्त्रीणां मुखेषु विलोक्यते ।  
सुरसुमनसः श्वासामोदे [ शशी ] च कपोलयोर  
अमृतमधरे तिर्यग्भूते विषं च विलोचने ॥ भासस्य ॥

## बुद्धस्वामीविरचितो बृहत्कथाश्लोकसंग्रहः ।

अथ पिङ्गलिकाख्यानं नाम चतुर्थं सर्गं ।

अस्ति वत्सेषु नगरी कौशाम्बी हृदयं भुवः ।

सन्निविष्टानुकूलिन्दि तस्यामुदयनो नृप ॥ १४ ॥\*

महावरोधनस्यापि भार्याबुद्धिर्द्वये स्थिता ।

तस्य वासवदत्ताया पद्मावत्या च भूपते ॥ १८ ॥

महाप्रभावा नृपतः शार्ङ्गपाणे भुजा इव ।

सकाया इव चोपायाश्चत्वारो मित्रमन्त्रिण ॥ १९ ॥

ऋषभश्च रुमण्वाश्च तथा योगन्धरायण ।

वेसन्तकश्चेति स तैः सह कालमयापयत् ॥ २० ॥

अस्माकं तु धनस्यास्य मेदिनीमण्डलस्य च ।

अवसाने विना पुनरात्पालकं को भविष्यति ॥ ४६ ॥

इति पुनरगता चिन्तामुपासीनस्य भूपते ।

दीर्घश्वाससहायस्य दिवसाः कतिचिद् ययुः ॥ ४७ ॥

अथ दोहदत्तपादनो नाम पञ्चमं सर्गं ।

अथ सप्रेषितास्थानं सचिवानन्वीनृप ।

यद् व्रथीभिः निबोधन्तु भवन्तस्तत्सचेतसः ॥ १ ॥

तदस्ति यदि वः काक्षा निष्प्रजानां प्रजां प्रति ।

जारभघ्नं मया सार्धं देवताराधनं ततः ॥ ६ ॥

\* The original number of the stanzas is preserved. Intervening lines are omitted. When the 1st hemistich alone is quoted a single stroke only is used, when the second hemistich alone is quoted, double stroke is used.

सचिवैरभ्यनुज्ञातस्तथेति प्रतिपन्नवान् ॥ १० ॥  
 स पुण्ये ऽहनि संपूज्य देवताभिद्विजन्मनः ।  
 ययौ नागवनोद्यानं सदारः सह मन्त्रिभिः ॥ ११ ॥  
 मागधी तु कृतोत्साहा देव्या वासवदत्तया ।  
 अलमालि तवनेन खेदेनेति निवारिता ॥ १२ ॥  
 उक्ता च ननु बालासि मृणालीतन्तुकोमला ।  
 अनुभूतसुखा चासि भ्रातुर्भर्तुश्च वेश्मनि ॥ १३ ॥  
 दुःसहानि तु दुःखानि मया निन्दितभाग्यया ।  
 अनुभूतानि तेनाहं शक्ता दुःखमुपासितुम् ॥ १४ ॥  
 यश्च मे भविता पुत्रः स भवत्या भविष्यति ॥ १५ ॥  
 इति तस्यां निवृत्तायां सह वासवदत्तया ।  
 तपोभिरचिराद् राजा राजराजमतोषयत् ॥ १६ ॥  
 मासद्वयपरीमाणे ततः कालेऽतिगच्छति ।  
 देव्यां सत्त्वसमावेशवार्ता प्रावर्तयत्क्षितौ ॥ ८३ ॥  
 म्लायन्मधूकविच्छायकपोलं जिह्वलोचनम् ।  
 श्वश्रूस्तस्या मुखं दृष्ट्वा बुबुधे दोहदव्यथाम् ॥ ८६ ॥  
 पृच्छति स्म च तां पुत्रि शीघ्रमाचक्ष्व दोहदम् ।  
 अनाख्याते हि गर्भस्य वैफल्यमपि दृश्यते ॥ ८७ ॥  
 लज्जमाना यदा नासौ कथयामास दोहदम् ।  
 तदा स्ववृत्तं सा वध्वै व्याहर्तुमुपचक्रमे ॥ ८८ ॥  
 अन्तर्वर्त्तीमपृच्छन्मामेकदा श्वशुरस्तव ।  
 बाधते दोहदो यस्त्वां स क्षिप्रं कथ्यतामिति ॥ ८९ ॥  
 मया तु प्रणयिन्यापि प्रकृष्टतरलजया ।  
 सखीमुखेन कथितं बहुकृतवोऽनुयुक्तया ॥ ९० ॥  
 सा च संपादितामात्यैः शतानीकस्य शासनात् ॥ ९१ ॥



सुयामुनमयारुह्य पन्नरागनगात्तणम् ।  
 दिग्दाहादिव रक्तानामपश्य मण्डल दिशाम् ॥ ९४ ॥  
 अथ पक्षानिलश्रान्तसश्रान्तजनवीक्षित ।  
 ज्येष्ठपुत्र इवागच्छद्भरुडस्य विहगम् ॥ ९५ ॥  
 सरसामिपगृह्य मुग्धामादाय मामसौ ।  
 अगमद् गगन वेगाच्छतानीकस्य पश्यत ॥ ९६ ॥  
 तत नदेने कस्मिंश्चिदवतारितवान्स माम् ।  
 भक्षयिष्यन्निपिद्वश्च केनाप्याकाशमाश्रयत् ॥ ९७ ॥  
 पश्यामि स्म च तत्र द्वौ कृशावृषिकुमारकौ ॥ ९८ ॥  
 तौ मामवोचता देवि मा भैपीरयमाश्रम ।  
 वसिष्ठस्याश्रित पुण्यामुदयाद्रेरुपत्यकाम् ॥ ९९ ॥  
 नन्दितव मया दूरादाशिषा मामनर्धयत् ॥ १०१ ॥  
 न चोत्कण्ठा त्वया कार्या स्वजने मत्सनाथया ॥ १०२ ॥  
 इति विश्वास्य मा वाक्यैर्मधुरैरेवमादिभि ।  
 आनास क्रियता उध्वा इति शिष्यान्समादिशत् ॥ १०३ ॥  
 तापसी कृतसानाध्या तत्राहमवस सुखम् ।  
 अपिभि क्रियमाणेषु गर्भसंस्कारकर्मसु ॥ १०४ ॥  
 प्रसूता चास्मि दशमे मासे पुत्रं पतिं तत्र ॥ १०६ ॥  
 जातकर्म तत कृत्वा सूर्यवशगुरु स्वयम् ।  
 दिनसे द्वादशे नाम पुत्रस्य कृतवान्मम ॥ १०७ ॥  
 नालो जात सुजातोऽयं यस्मादुदयपर्वत ।  
 तस्मादुदयनो नाम प्रसिद्धिमुपयात्ति ॥ १०८ ॥  
 वेदे गान्धर्ववेदे च सकलासु कलासु च ।  
 शास्त्रेषु चास्त्रशस्त्रेषु बुद्धिरस्य विनीयत ॥ १०९ ॥  
 गच्छत्सु दिवसेष्वेव वसिष्ठेनैव वारित ।

मा कदाचिद् भवानस्माद् दूरं गादश्रमादिति ॥ ११० ॥  
निसर्गकर्कशत्वाच्च क्षत्रजातेस्तपोवनात् ।

निर्याय मृगयाभेष समक्रीडत कानने ॥ १११ ॥

एकदा आजमानो ऽयं दिव्यैः स्रक्चन्दनादिभिः ।

अभिवादितवान्भीतो वसिष्ठं दशितस्मितम् ॥ ११२ ॥

इति भोगवती दृष्ट्वा सोऽहमायामि संग्रति ।

ममास्मिन्नपराधे च प्रमाणं भगवानिति ॥ ११७ ॥

वसिष्ठस्तमथावोचदुपायोऽयं मया कृतः ।

येन नागकुमारास्ते दृष्टिगोचरतां गताः ॥ ११८ ॥

इदानीमपि तैः सार्धं गत्वा भोगवती त्वया ।

गान्धर्वं हस्तिविद्या च शिक्षितव्याः सविस्तराः ॥ ११९ ॥

यदि च ग्राहयेत्किञ्चित् त्वां नागाधिपतिस्ततः ।

सनागमूर्च्छना ग्राह्या वीणा घोषवती त्वया ॥ १४० ॥

अंकमारोपितायां च तन्त्र्यो यस्यामनाहताः ।

मधुरं निस्वनेयुस्तां विद्यां घोषवतीमिति ॥ १४१ ॥

गुरोरुदयनः श्रुत्वा नागलोकं गतस्ततः ।

गते बहुतिथे काले वीणापाणिरुपागतः ॥ १४२ ॥

ततश्चारम्य दिवसादुदयाचलचारिणः ।

नागानुदयनोऽगृह्णाद् रम्यै र्वोषवतीरुतैः ॥ १५० ॥

एवं याति कचित्काले भगवान्मामभाषत ।

दारकस्तरुणो जातः कौशाम्बीं गम्यतामिति ॥ १५२ ॥

तच्छिष्यास्तु तदादिष्टा मामादाय सपुत्रकाम् ।

आकाशेन नयन्ति स्म क्षणेन नगरीमिमाम् ॥ १५४ ॥

सोऽयं मयेदृशो लब्धः पुत्रः संपाद्य दोहदम् ।

तवापि दोहदो यः स पुत्रि संपाद्यतामिति ॥ १७५ ॥

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अथ राजावदद् देवी देवि किं स्थायीतेऽधुना ।  
विमानमिदमारुह्य यथेष्ट गम्यतामिति ॥ २८१ ॥  
अवोचत्सा च राजानमार्थपुत्र त्वया विना ।  
नोद्यानमपि गच्छामि कुतोऽनालम्बना दिवम् ॥ २८२ ॥  
सान्त् पुरपरीवार सदारसचिवस्तत ।  
सपौरश्रेणिवर्गश्च यानमध्यास्त भूपति ॥ २८४ ॥  
पुण्यमाकाशमाविश्य प्राक् प्राचीमगमद् दिशम् ॥ २८५ ॥  
ददर्श दर्शकस्तत्र यान यान्नगरोपरि ।  
देवो विद्याधरो वापि भो कोऽयमिति चानवीत् ॥ २८६ ॥  
पद्मावतीद्वितीयेन स च राज्ञामिवादित ।  
अनुज्ञातश्च सयातो नृप पवनवर्त्मना ॥ २८७ ॥  
इति नदक्षिणीकृत्य स भुव सागराम्बराम् ।  
अवन्तिनगरी प्रायात् ॥ २८८ ॥  
स्तम्भयामास तद्यन्त्रमथातुष्यन्नराधिप ॥ २८९ ॥  
नद्योतस्य तदालोक्य रत्नप्रद्योतपिञ्जरम् ।  
किमेतदिति सदेहदोलादोलमभून्मन ॥ २९० ॥  
सदिहन्मानस्येति नद्योतस्य पुर शरम् ।  
पातयामास वत्सेन शनकैलेखिताक्षरम् ॥ २९२ ॥  
महासेनस्तमादाय चित्रमेतदवाचयत् ।  
राजन्नुदयनश्चौर सदारस्त्वा नमस्यति ॥ २९३ ॥  
इति श्रुत्वा महासेनो जामातरमभाषत ।  
चौराय दत्तममय तस्मादवतरत्विति ॥ २९४ ॥  
काचिद्वेलासुपास्यैवमामन्य श्वशुरौ तत ।  
लोकालोकितयानश्च कौशाम्यामवरूढान् ॥ २९६ ॥

# श्रीक्षेमेन्द्रविरचिता बृहत्कथामञ्जरी ।

कथामुखनामा द्वितीयो लम्बकः ।

कौशाम्ब्री शंभवीव श्रीरस्ति स्वस्तिमती पुरी ॥ ४ ॥

शतानीको ऽभवत्तत्र राजा रजेन्द्रशेखरः ॥ ६ ॥

बभूव तस्य राज्याब्धेः कर्णधारो महाभतिः ।

मन्त्री युगंधरो नाम शक्रस्येव बृहस्पतिः ॥ १२ ॥

सेनानीः सुप्रतीपश्च विप्रः शास्त्रार्थवित्तथा ।

स्वैरेच्छानर्मसचिवस्तथाभूद्वल्लभो विभोः ॥ १३ ॥

तस्य विष्णुमती नाम विष्णोः श्रीरिव वल्लभा ॥ १४ ॥

ततो मुनिप्रसादेन राजा दशरथोपमः ।

इष्ट्वा राममिव प्राप सहस्रानीकमात्मजम् ॥ १८ ॥

महिष्या सह भूपाले संप्राप्ते कीर्तिशेषताम् ।

भेजे राज्यं शतानीकतनयो मन्त्रिणां गिरा ॥ २६ ॥

ततः कालेन तनयां क्षमापतेः कृतवर्मणः ।

तामाससाद् दयितां सर्वस्वं पुष्पधन्वनः ॥ ३५ ॥

सा तस्माद्गर्भमाधाय भवानीवेन्दुशेखरात् ।

पाण्डिन्ना शशिलेखेव पीयूषक्षालिता वभौ ॥ ३७ ॥

अत्रान्तरे मन्त्रिवरः सेनानीश्च महीपतेः ।

द्विजो नर्मवयस्यश्च पुत्रान्प्राप कुलोचितान् ॥ ३८ ॥

सुतो युगन्धरस्यासीच्छ्रीमान्यौगन्धरायणः ।

रुमण्वान्सुप्रतीपस्य द्विजस्य च वसन्तकः ॥ ३९ ॥

ततस्तामाभिषधिया सुपर्णकुलसंभवः

जहार विकटः पक्षी मुग्धां दग्धविधेर्वशात् ॥ ४३ ॥

नीत्वा विहायसा दूरं स तामचलसंनिभः ।

तत्याज मोहविवशामुदयाचलकन्दरे ॥ ४४ ॥

ततो यद्व्यापायास्तथा विलोक्य तथा स्थिताम् ।  
 निनाय करुणासिन्धुं मुनिपुत्रस्तपोवनम् ॥ ५० ॥  
 सुतेवाश्वासिता तत्र कृपया जमदग्निना ।  
 जसूत तनय काले सेनान्यमिव पार्श्वती ॥ ५१ ॥  
 तस्याकाशमवा वाणी चकारोदयनाभिधाम् ॥ ५२ ॥  
 आश्रमे स मुनीन्द्रेण क्रतुचूडादिकस्ततः ।  
 ववृधे बालकशरीं सह मातुर्मनोरथैः ॥ ५३ ॥  
 सोऽपश्यन्मृगयासक्तो व्याधवद्भुजङ्गमम् ॥ ५४ ॥  
 दीनमालोक्य भुजगं रामराय धनार्थिने ।  
 अमोच्यत्स्वजननीदत्तं दत्ता रुक्मिणम् ॥ ५५ ॥  
 स सर्पो मोचितस्तेन नागो भूत्वा कृताञ्जलिः ।  
 मल्यं विधाय पातालं निनाय तमुदारधीः ॥ ५६ ॥  
 ताम्बूलीस्रजमल्लानां वीणां घोषवतीमपि ।  
 अवाप्य राजतनये फणीन्द्रात्स्वाश्रयं ययौ ॥ ६० ॥  
 अत्रान्तरे स शवरं कौशाम्ब्या वणिजं ययौ ।  
 सहस्रानीकनामाङ्कमणिकङ्कणविक्रयी ॥ ६२ ॥  
 श्रुत्वा बलयसंप्राप्तिकथां कृत्वा पुरोगमम् ॥ ६५ ॥  
 शयनं तां दिशं हृष्टं प्रतस्थे सह मन्त्रिभिः ।  
 जामदग्न्याश्रमं प्राप निर्वरहरिकुञ्जरम् ॥ १३९ ॥  
 अयं त्वत्तो नरपते मृगावत्या यशोनिधिः ।  
 जातः श्रीमाञ्छुमो जेता धनजय इवापरः ॥ १४१ ॥  
 उक्त्वेति श्रुतिना दत्तं गृहीत्वोदयनं नृपः ।  
 त्रिया सहस्रं स्वपुरीं प्रतस्थे मन्त्रिभिर्वृतः ॥ १४२ ॥  
 भौगन्धरायणो मन्त्री रुक्मिण्यन्वाहिनीपतिः ।

वसन्तको नर्मसुहृद्राजसूनोरभूत्ततः ॥ १४४ ॥

इति श्रीक्षेमेन्द्रविरचितायां बृहत्कथायां कथामुखलम्बके  
सहस्रानीककथानाम प्रथमो गुच्छः ।

अथ द्वितीयो गुच्छः ।

कुलोचितपदं याते पार्थिवंश्ये महीपतौ ।

प्रियासहायस्तत्सन्नुश्चक्रे शास्त्रोदितां क्रियाम् ॥ १ ॥

यौगन्धरायणन्यस्तराज्यचिन्तापरोऽनयत् ।

कालं वीणाविनोदेन स मृगव्यामसेवत ॥ ३ ॥

अत्रान्तरे श्लथारम्भं तं शोत्वोजयिनीपतिः ।

चक्रे चण्डमहासेनस्तज्जयाय ततं मनः ॥ ४ ॥

कन्या वासवदत्तेयं तद्योग्यैव सुता मम ।

निसर्गशत्रु नार्थर्यो मे मानी स च न याचते ॥ ५ ॥

बध्नाति कुञ्जरान्नित्यं वीणानादहतान्वने ।

ग्राह्यः स क्रूरनागेन विधायेति धियं पुरः ॥ ९ ॥

दिदेश दूतं कृतकप्रणयोपायनैः सह ।

वत्सेश्वराय संदेशमप्यधाच्च दृढाशयः ॥ १० ॥

पुत्री मे कुलसर्वस्वमियं गान्धर्ववेदिनः ।

वीणायां श्रुतितन्वज्ञशिष्यतां तव वाञ्छति ॥ १२ ॥

तदेष्टुजयनीं देव प्रणयाद् दुहितुर्मम ॥ १३ ॥

इत्थुक्त्वा प्रेषितो दूतः कौशाम्बीं त्वरितो ययौ ।

तत्रोदयनमासाद्य यथादिष्टं न्यवेदयत् ॥ १४ ॥

वीणां वासवदत्तासौ ज्ञास्यत्यभ्येत्य मत्पुरीम् ।

शिष्यो गुरुगृहं याति न हि शिष्यगृहं गुरुः ॥ १५ ॥

इति प्रतीपसंदेशं प्राप्य दूते गते नृपः ।

- यौगन्धरायणो मन्त्री-चुकोपावन्तिभूमुजे ॥ १६ ॥  
 अनान्तरे प्रतिवचो दूतादाकर्ण्य नि स्पृहम् ।  
 ध्यायश्चण्डमहासेन किमपि व्याकुलो ऽभवत् ॥ ३१ ॥  
 यौधैरन्त कृतावास चण्डो यन्त्रमहागजम् ।  
 निन्ध्याटव्या ससर्जाशु सैलमिव जङ्गमम् ॥ ३२ ॥  
 ॥ त विलासालसगत विलोलश्रवणाननम् ।  
 व्याधै सुरगजाकार विनेदोदयनो नृप ॥ ३३ ॥  
 गजेन्द्रनय्यकुशलो विपेक्षको महद्वनम् ॥ ३४ ॥  
 ॥ कूटकुजरमालोक्य वीणामधुरसीतिमि ।  
 स जिघृक्षुर्मुधा तस्थौ सेवामिरिव दुर्जनम् ॥ ३६ ॥  
 तस्मिन्वोपपतीव्यग्रे योधा कुञ्जरानिर्गता ।  
 जम्पाययु सुसरन्धा सहसा त जिघृक्षव ॥ ४१ ॥  
 स तानशङ्कितो दृष्ट्वा धैर्यनिष्कम्पमानस ।  
 ॥ मण्डलोत्तालचरणो जघान सुमटान्रणे ॥ ४२ ॥  
 पै सहाभ्येत्य महाकालवरोऽजित ।  
 ॥ एको वीरवर पश्चाज्जग्राह छन्नना नृपम् ॥ ४३ ॥  
 वत्सेश्वर समासाद्य स विपेक्ष निजा पुरीम् ॥ ४४ ॥  
 तत नृपस्य वत्सेश सह पौरैर्व्यजिज्ञपत् ।  
 मान्योऽसि मम राजेन्द्र न हि मे किल्बिष त्वयि ॥ ४६ ॥  
 ॥ इत्युक्त्वा तनेयामस्मै न्यवेदयदमन्दधी ।  
 वीणाज्ञेयकलाज्ञाने शिष्येय भवतामिति ॥ ४७ ॥  
 ता ददर्श ततो राजा नीलनीरजलोचनाम् ॥ ४८ ॥  
 विलोक्य राजतनया स केम्पतरलो ऽभवत् ॥ ५२ ॥  
 राजपुत्री तमालोक्य लज्जानुत्सुखी बभौ ॥ ५३ ॥  
 त्रेमनणयशालिन्या सेव्यमानस्तया नृप ।

राज्यस्थितिं विसस्मार सुधयेवामरीकृतः ॥ ५५ ॥  
 संमन्त्र्य सेनापतिना सह पौरैश्च दुःखितः ॥ ५८ ॥  
 यौगन्धरायणो धीमान्निर्भयौ योगकोविदः ॥ ५९ ॥  
 दिनैर्दशभिरासाद्य योगेनोज्जयिनीं ततः ॥ ६४ ॥  
 प्राप्य रूपपरावृत्तिं योगं लेभे महामतिः ॥ ६६ ॥  
 वसन्तः सोऽपि तेनैव नीतः क्षिप्रं विरूपताम् ॥ ६८ ॥  
 यौगन्धरायणः प्राप्य राजमार्गं स्थलद्वतिः ।  
 गायन्हसन्पठन्धावन्मृत्यञ्जनमहाशयन् ॥ ६९ ॥  
 कन्यकान्तःपुरोपान्ते नितान्तोन्मत्तको ऽभवत् ॥ ७० ॥  
 कौतुकात्तत्र नारीभिर्नीतो गान्धर्वशालिकाम् ।  
 कन्यागुरुं ददर्शार्थं नृपं पुनरिवार्जुनम् ॥ ७१ ॥  
 रहो युक्तं समाभाष्य योगेनान्तर्हितोऽभवत् ॥ ७२ ॥  
 अथ राजानमभ्येत्य स्वैरं यौगन्धरायणः ।  
 विमुक्त्युपायं संमन्त्र्य योगं दत्वा ययौ पुनः ॥ १३३ ॥  
 वसन्तकेन सहितः सार्धं वासवदत्तया ।  
 तत्सीख्या प्रेमविश्वासभुवा काञ्चनमालया ॥ १३६ ॥  
 निशि सर्वायुधोपेतो हत्वा नगररक्षिणः ।  
 ययौ करेणुकवेगधृतहारतरङ्गितः ॥ १३७ ॥  
 नडागिरिं समारूढ्य पालकः कुपितोऽथ तम् ।  
 पृष्ठतोऽभिसस्रारैकस्तज्ज्ञात्वावन्तिपो ऽब्रवीत् ॥ १३९ ॥  
 कोपनः पालकः शूरो मान्यो वत्सेश्वरश्च नः ।  
 भञ्छ गोपाल तद्युद्धं निवारय जवादिति ॥ १४० ॥  
 पितुर्नियोगादारुह्य सुग्रीवाख्यं तुरङ्गमम् ।  
 गोपालः प्रययौ तूर्णं ततो आतृनिवर्तने ॥ १४१ ॥  
 अत्रान्तरेऽसमभ्येत्य गोपालो जवनैर्हयैः ।  
 निनाय स्वपुरीमेव पालकं पितुराज्ञया ॥ १५६ ॥



अन्येधुरथ मध्याह्ने प्रचण्डकिरणो रवौ ॥ १५८ ॥  
 ततस्तडागमासाद्य पीत्वा भद्रवती जलम् ।  
 विषदूषितमाकण्ठमपतीर्य दृषापतत् ॥ १५९ ॥  
 यौगन्धरायणोनाथ निजवेशवता नृपः ।  
 ननन्द सगतस्तस्थ सम वासवदत्तया ॥ १६३ ॥  
 जनाभ्येति समादाय रत्नाक्षरकुञ्जरान् ।  
 गोपालकस्त्वद्विवाहे विसृष्टोऽयन्तिमूमुजा ॥ १६४ ॥  
 इति पान्थवणिग्याक्य ज्ञात्वा राजा त्रियासख ।  
 विसृज्य दूतान्स्वपुर्तो स्वसैन्याय व्यलम्बत ॥ १६५ ॥  
 जय गोपालके प्राप्ते प्रवृत्ते च महोत्सवे ।  
 विवाहवसुधा राजा देव्या सह समावेशत् ॥ २५१ ॥  
 इति धेमेन्द्रविरचिते बृहत्कथासारे कथामुखनामा द्वितीयो  
 लम्बक समाप्तः ।

महाकविश्रीरोमदेवविरचितः कथासरित्सागरः ।

अथ लावाणको नाम तृतीयो लक्षकः ।

प्रथमस्तारङ्गः ।

एवं स राजा वत्सेशः क्रमेण सुतरामभूत् ।  
 प्राप्तवासवदत्तस्तत्सुखासक्तैकमानसः ॥ ३ ॥  
 यौगन्धरायणश्चास्य महामन्त्री दिवानिशम् ।  
 सेनापति रुमण्वांश्च राज्यभारमुद्बुधुः ॥ ४ ॥  
 स कदाचिच्च चिन्तावानानीय रजनौ गृहम् ।  
 निजगाद् रुमण्वन्तं मन्त्रीयौगन्धरायणः ॥ ५ ॥  
 पाण्डवान्वयजातो ऽयं वत्सेशो ऽस्य च मेदिनी ।  
 कुलक्रमागताः कृत्स्ना पुरं च गजसाह्वयम् ॥ ६ ॥  
 तत्सर्वमजिगीषेण त्यक्तमेतेन भूमृता ।  
 इहैव चास्य संजातं राज्यमेकत्र मण्डले ॥ ७ ॥  
 स्त्रीमद्यमृगयासक्तो निश्चिन्तो ह्येष तिष्ठति ।  
 अस्मासु राज्यचिन्ता च सर्वानेन समर्पिता ॥ ८ ॥  
 तदस्माभिः स्वबुद्धयैव तथा कार्यं यथैष तत् ।  
 समग्रपृथिवीराज्यं प्राप्नोत्येव क्रमागतम् ॥ ९ ॥  
 एवं कृते हि भक्तिश्च मन्त्रिता च कृता भवेत् ॥ १० ॥  
 परिपन्थी च तत्रैकः प्रद्योतो मगधेश्वरः ।  
 पार्ष्णिग्राहः स हि सदा पश्चात् कोपं करोति नः ॥ ११ ॥  
 तत्तस्य कन्यकारत्नमस्ति पञ्चावतीति यत् ।  
 तदस्य वत्सराजस्य कृते याचामहे वयम् ॥ २० ॥  
 छन्नां वासवदत्तां च स्थापयित्वा स्वबुद्धितः ।  
 दत्त्वाग्निं वासके ब्रूमो देवी दग्धेति सर्वतः ॥ २१ ॥

नान्यया ता सुता राज्ञे ददाति मगधाधिप ।  
 एतदर्थं स हि मया प्रार्थित पूर्वमुक्तवान् ॥ २२ ॥  
 नाह वत्सेश्वरायैता दास्याम्यात्माधिका सुताम् ।  
 तस्य वासवदत्ताया स्नेहो हि सुमहानिति ॥ २३ ॥  
 सत्या देव्या च वत्सेरो नैवान्या परिणेष्यति ।  
 देवी दग्धेति जाताया ख्यातौ सर्वं तु सेत्स्यति ॥ २४ ॥  
 पद्मावत्या च लब्धाया सयन्धी मगधाधिप ।  
 पद्मात्कोप न कुरुते सहायत्य च गच्छति ॥ २५ ॥  
 तत पूर्वा दिश जेतु गच्छामोऽन्याश्च तत्क्रमात् ।  
 इत्थ वत्सेश्वरस्येता साधयामोऽसिला भुवम् ॥ २६ ॥  
 नहुदोषो हि विरहो रानो वासवदत्तया ।  
 एन रुमप्पनतोक्त सन्नाह यौगन्धरायण ॥ २७ ॥  
 नान्यथोद्योगसिद्धि स्यादनुद्योगे च निवृत्तम् ।  
 राजनि व्यसनिन्येतन्नयेदपि यथास्थितम् ॥ २८ ॥  
 जय देवीपितृश्वण्डमहासेनाद्विसङ्कसे ।  
 स मपुत्रश्च देवी च वच कुरुत एन मे ॥ २९ ॥  
 इत्येतन्निश्चितमते श्रुत्वा यौगन्धरायणात् ।  
 रुमप्पानत्रयीदेन तर्हि यद्येष निश्चय ॥ ३० ॥  
 तद्रोपालकमानीय देव्या आतरमाद्यतम् ।  
 समन्व च सम तेन सम्यक्कर्म निधीयताम् ॥ ३१ ॥  
 एनमस्तिवति वक्ति स्म ततो यौगन्धरायण ।  
 तत्प्रत्ययाद्रुमप्प्याव चक्रे कर्तव्यनिश्चयम् ॥ ३२ ॥  
 अन्येद्यु र्मेन्निमुख्यौ तौ दूत व्यसृजता निजम् ।  
 गोपालक तमानेतुमुत्कण्ठाव्यपदेशत ॥ ३३ ॥  
 आगत तदहश्चैन स्वैर यौगन्धरायण ।

निनाय सरुमण्वत्कं गृहं गोपालकं निशि ॥ १०९ ॥  
 स च राजहितैषी सन्दुःखावहमपि स्वभुः ।  
 गोपालको ऽनुमेने तत्कर्तव्यं हि सतां वचः ॥ १११ ॥  
 एवमेतद्विनिश्चित्य ततो यौगन्धरायणः ।  
 गोपालको रुमण्वांश्च ततो मन्त्रमिति व्यधुः ॥ ११८ ॥  
 युक्त्या लावाणकं यामः सह देव्या नृपेण च ।  
 पर्यन्तो मगधासन्नवर्ती हि विषयो ऽस्ति सः ॥ ११६ ॥  
 सुभगाखेटभूमित्वाद् राज्ञश्चासंनिधानकृत् ।  
 तत्रान्तःपुरमादीप्य क्रियते यद्वि चिन्तितम् ॥ १२० ॥  
 देवी च स्थाप्यते नीत्वा युक्त्या पत्रावतीगृहे ।  
 छन्नस्थिताया येनास्याः सैव स्याच्छीलसाक्षिणी ॥ १२१ ॥  
 एवं रात्रौ मिथः कृत्वा मन्त्रं सर्वे ऽपरे ऽहनि ।  
 यौगन्धरायणाद्यास्ते प्राविशन् राजमन्दिरम् ॥ १२२ ॥  
 तत्रैवमथ विज्ञप्तो वत्सराजो रुमण्वता ।  
 देव लावाणके ऽस्माकं गतानां वर्तते शिवम् ॥ १२३ ॥  
 स चातिरम्यो विषयस्तत्र चाखेटभूमयः ।  
 शोभनाः सन्ति ते राजन्नडधासाश्च सुग्रहाः ॥ १२४ ॥  
 बाधते तं च नैकट्यात्सर्वं स मगधेश्वरः ।  
 तत्र रक्षाहेतोश्च विनोदाय च गम्यताम् ॥ १२५ ॥  
 एतच्छ्रुत्वा स वत्सेन समं वासवदत्तया ।  
 कीडैकलालसञ्चक्रे गन्तुं लावाणके मतिम् ॥ १२६ ॥

अथ द्वितीयस्तरङ्गः ।

ततः पूर्वोक्त्या युक्त्या वत्सराजं सवल्लभम् ।  
 यौगन्धरायणाद्यास्ते निन्यु लावाणकं प्रति ॥ १ ॥  
 वत्सेश्वरो ऽपि निवसंस्तस्मिन्देशे दवीयसीम् ।

आखेटकार्यमटवीमटाति स्म दिने दिने ॥ ५ ॥  
 एकास्मिन्दिवसे तरिमत्राजन्याखेट न गते ।  
 कर्तव्यसन्निधौ कृत्वा गोपालकसमन्वित ॥ ६ ॥  
 यौगन्धरायणो धीमान्सरुमण्वद्वसन्तकः ।  
 देव्या वासवदत्ताया विजने निकट ययौ ॥ ७ ॥  
 तत्र ता राजकार्येऽत्र साहाय्ये तत्तदुक्तिभि ।  
 प्रह्वामभ्यर्थयामास आना पूर्वं प्रबोधिताम् ॥ ८ ॥  
 सानुमेने च विरहक्लेशदायि तदात्मन ।  
 किं नाम न सहन्ते हि मर्तुमक्ता कुलाङ्गना ॥ ९ ॥  
 ततस्ता ब्राह्मणीरूपा देवी यौगन्धरायण ।  
 स चकार कर्ता दत्त्वा योग रूपविवर्तनम् ॥ १० ॥  
 वसन्तक च कृतवान्काण वेदुकरूपिणम् ।  
 आत्मनो च तथैवाभूत् स्थविरब्राह्मणाकृति ॥ ११ ॥  
 तथारूपा गृहीत्ताय ता देवी स महामति ।  
 वसन्तकसख स्वैर प्रवस्ये मगधान्प्रति ॥ १२ ॥  
 तथा वासवदत्ता सा स्वगृहान्निर्गता सती ।  
 आगाधितेन भर्तार पन्थान वपुषा पुन ॥ १३ ॥  
 तन्मन्दिरमथादीप्य दहनेन रुमण्वता ।  
 हा हा वसन्तकेयुता देवी दग्धेत्यधोप्यत् ॥ १४ ॥  
 यौगन्धरायण सोऽथ सह वासवदत्तया ।  
 वसन्तकेन च प्राप मगधाधिपते पुरम् ॥ १५ ॥  
 तत्रोद्यानगतां दृष्ट्वा सम तान्यामुपाययौ ।  
 पद्मावतीं राजसुतां वार्यमाणोऽपि रक्षिभिः ॥ १६ ॥  
 पद्मावत्याश्च द्वैव ब्राह्मणीरूपधारिणीम् ।  
 देवी वासवदत्ता तां दृशो प्रीतिरजायत् ॥ १७ ॥

सा रक्षिणो निषिध्यैव ततो यौगन्धरायणम् ।  
 आनाययद् राजकन्या ब्राह्मणाकृतिमन्तिकम् ॥ १९ ॥  
 पश्यच्छ च महाब्रह्मन्का ते बाला भवत्यसौ ।  
 किमर्थमागतोऽसीति सोऽपि तां प्रत्यभापत् ॥ २० ॥  
 इयमावन्तिका नाम राजपुत्रि सुता मम ।  
 अस्याश्च भर्ता व्यसनी त्यक्त्वेमां कुत्रीचिद् गतः ॥ २१ ॥  
 तदेतां स्थापयाम्यद्य तव हस्ते यशस्विनि ।  
 यावत्तमानयाम्यस्या गत्वान्विष्याचिरात्पतिम् ॥ २२ ॥  
 आता काणवदुश्चायमिहैवास्याः समीपगः ।  
 तिष्ठत्येकाकिनी भावदुःखं येन न यात्यसौ ॥ २३ ॥  
 इत्युक्त्वा राजतनयामङ्गीकृतवचास्तथा ।  
 तामामन्त्र्य स सन्मन्त्री द्रुतं लावाणकं ययौ ॥ २४ ॥  
 ततो वासवदत्तां तां स्थितामावन्तिकाख्यया ।  
 वसन्तकं चानुगतं तं काणवदुरुपिणम् ॥ २५ ॥  
 सहादाय कृतोदारसत्कारा स्नेहशालिनी ।  
 पद्मावती स्वभवनं विभेश बहुकौतुकम् ॥ २६ ॥  
 तामुत्तमां विनिश्चित्य महार्हैरात्मनः समैः ।  
 पद्मावती यथाकाममुपचारैरुपाचरत् ॥ २७ ॥  
 अथ वासवदत्तास्याश्चक्रे देव्याः प्रसङ्गतः ।  
 अम्लानमालातिलकौ वत्सेशात्पूर्वशिक्षितौ ॥ २८ ॥  
 अत्रान्तरेऽतिदूरासु आन्त्वाखेटभूमिषु ।  
 वत्सराजश्चिरादागात्सायं लावाणकं पुनः ॥ २९ ॥  
 भस्मीकृतमपश्यच्च तत्रान्तःपुरमग्निना ।  
 देवीं दग्धां च शुश्राव मन्त्रिभ्यः सवसन्तकाम् ॥ ३० ॥  
 श्रुत्वैव चापतद् भूमौ मोहेन हतचेतनः ।

तद् दुःखानुभवक्लेशमपाकर्तुमिवेच्छता ॥ ४९ ॥  
 क्षणाच्च लब्धसङ्गं सज्ज्वाल हृदये शुचा ।  
 आविष्ट इव तत्रस्यदेवीदाहैषिणान्निना ॥ ५० ॥  
 विलपन्नथ दुःसार्तो देहत्यागैकसमुख ।  
 क्षणान्तरे स नृपतिः सस्मृत्यैतदचिन्तयत् ॥ ५१ ॥  
 इयं किमपि नीतिस्तु प्रत्युक्ता मन्त्रिभिर्भवेत् ।  
 जतो मम भवेज्जातु तया देव्या समागमः ॥ ५२ ॥  
 निदधे हृदये धैर्यं बोध्यमानश्च मन्त्रिभिः ॥ ५३ ॥  
 एव गते स्ववृत्तान्ते लावाणकगतेस्तदा ।  
 गत्वा मगधराजाय चारैः सर्वं निवेदितम् ॥ ५४ ॥  
 स तद् बुद्ध्वैव कालशो वत्सराजाय तां सुताम् ।  
 दातुं पद्मावतीमेच्छत्पूर्वं तन्मन्त्रिभार्गिताम् ॥ ५५ ॥  
 ततो दूतमुखेनैनमर्थं वत्सेश्वराय स ।  
 यौगन्धरायणायापि सदिदेश यथेप्सितम् ॥ ६० ॥  
 यौगन्धरायणोक्त्या च वेत्सेशोऽङ्गीचकार तत् ॥ ६१ ॥  
 ततो लग्नं विनिश्चित्य तूर्णं यौगन्धरायण ।  
 तस्मै मगधराजाय प्रतिदूतं व्यसर्जयत् ॥ ६२ ॥  
 ततः स दुहितृस्नेहनिजेच्छाविभवोचितम् ।  
 विवाहोत्सवसमारंभं चकार मगधेश्वरः ॥ ६६ ॥  
 सा चामीष्टनरश्रुत्या मुदं पद्मावती ययौ ।  
 प्राप वासवदत्तां च तद्वार्ताकर्णनाञ्छुचम् ॥ ६७ ॥  
 इत्थं मित्राकृतं शत्रुर्न च भर्तान्यया त्वयि ।  
 वसन्तकोकिरित्यस्याः सखीव विदधे धृतिम् ॥ ६९ ॥  
 अयासन्नविवाहायाः पद्मावत्या मनस्विनी ।  
 अम्लानमालातिलकौ दिव्यौ भूयश्चकार सा ॥ ७० ॥

ततो वत्सेश्वरस्तत्र संग्राप्ते सप्तमेऽहनि ।  
 ससैन्यो मन्त्रिभिः साकं परिणेतुं किलाययौ ॥ ७१ ॥  
 प्रविश्य मगधेशस्य वत्सेशोऽप्यथ मन्दिरम् ।  
 सनाथं पतिवलीभिः कौतुकागारमाययौ ॥ ७६ ॥  
 तत्र पद्मावतीमन्तर्ददर्श कृतकौतुकाम् ॥ ७७ ॥  
 ततः स वेदीमारुह्य तस्या जग्राह यन्करम् ।  
 तदेवारम्भतां प्राप तस्य पृथ्व्याः करग्रहे ॥ ७९ ॥  
 साक्षीकृत्य च तत्कालमग्निं यौगन्धरायणः ।  
 अद्रोहप्रत्ययं राजो मगधेशमकारयत् ॥ ८४ ॥  
 अथोच्चचाल वत्सेशो भुक्तपीतपरिच्छिदः ।  
 मन्त्रिभिः सममादाय बध्ने पद्मावती ततः ॥ ८० ॥  
 पद्मावत्या विसृष्टं च सुखमारुह्य वाहनम् ।  
 तथैव च समादिष्टैस्तन्महत्तरवैः सह ॥ ९१ ॥  
 आगाद्वासवदत्तापि गुप्तं सैन्यस्य पृष्ठतः ।  
 कृतरूपविवर्त तं पुरस्कृत्य वसन्तकम् ॥ ८२ ॥  
 क्रमाह्लावाणकं प्राप्य वत्सेशो वसतिं निजाम् ।  
 प्रविवेश समं बध्वा देवीचित्तं तु केवलः ॥ ९३ ॥  
 एत्य वासवदत्तापि सा गोपालकमन्दिरम् ।  
 विवेशाथ निशीथे च परिस्थाप्य महत्तरान् ॥ ९४ ॥  
 तत्र गोपालकं दृष्ट्वा आतरं दर्शितादरम् ।  
 कण्ठे जग्राह रुदती बाष्पव्याकुललोचनम् ॥ ९५ ॥  
 तत्क्षणे स्थितसंविच्च तत्र यौगन्धरायणः ।  
 आययौ सरुमण्वत्कस्तथा देव्या कृतादरः ॥ ९६ ॥  
 सोऽस्याः प्रोत्साहविश्लेषदुःखं यावद् व्यपोहति ।  
 तावत् पद्मावतीपार्श्वे प्रययुस्ते महत्तराः ॥ ९७ ॥



आगतावन्तिका देवि किमप्यस्मान् विहाय तु ।  
 प्रविष्टा राजपुत्रस्य गृह गोपालकस्य सा ॥ ६८ ॥  
 इति पद्मावती सा तैनिज्ञप्ता स्वमहत्तरै ।  
 वत्सेश्वराग्रे सायका तानेव नृत्यमापत् ॥ ६९ ॥  
 गच्छतावन्तिका नृथ नि क्षेपस्त्व हि मे स्थिता ।  
 तदन किं ते यत्राह तत्रैवागम्यतामिति ॥ १०० ॥  
 तच्छ्रुत्वा तेषु यातिषु राजा पद्मावती रह ।  
 पप्रच्छ मालातिलकौ केनेमौ ते कृताविति ॥ १०१ ॥  
 मायोचदथ मद्गहे न्यस्ता मित्रेण केनचित् ।  
 आगन्तिकाभिधा येषा तस्या शिल्पमिद महत् ॥ १०२ ॥  
 तच्छ्रुत्वैव च वत्सेशो गोपालगृहमाययौ ॥ १०३ ॥  
 प्रविशेत्त च गत्वा तद् द्वारस्थितमहत्तरम् ।  
 अन्तस्यदेवीगोपालमन्त्रिद्वयसन्तकम् ॥ १०४ ॥  
 तत्र वासवदत्ता ता ददर्श प्रोपितागताम् ॥ १०५ ॥  
 पपाताय महीपृष्ठे स शोकविषविह्वल ॥ १०६ ॥  
 तत साप्यपतद् भूमौ गात्रै विरहपाण्डुरै ।  
 विललाप च निन्दन्ती तदाचरितमात्मन ॥ १०७ ॥  
 अथ तौ दपती शोकदीनौ रुन्दुस्तथा ।  
 यौगन्धरायणोऽप्यासीद् नाप्यधौतमुखो यथा ॥ १०८ ॥  
 तथापि च तच्छ्रुत्वा काले कोलाहल तदा ।  
 पद्मावत्यपि तत्रैव साकुला तमुपाययौ ॥ १०९ ॥  
 क्रमादवगतार्या च राजावासनदत्तयो ।  
 तुल्यावस्थैव साम्यासीत् स्निग्धमुग्धा हि सत्स्त्रिय ॥ ११० ॥  
 मग्नधेरासुतालामातव साम्राज्यकाक्षिणा ।  
 कृतमेतन्मया देव देव्या दोषो न कश्चन् ॥ ११२ ॥

इयं त्वस्याः सपत्न्येव प्रवासे शीलसाक्षिणी ।  
 इत्युवाचाथ वत्सेशं धीरो यौगन्धरायणः ॥ ११३ ॥  
 अहमत्र विशाम्यन्नावस्थाः शुद्धिप्रकाशने ।  
 इति पन्नावती तत्र जगादामत्सराशया ॥ ११४ ॥  
 अहमेवापराध्यामि यत्कृते सुमहानयम् ।  
 सोढो देव्यापि हि क्लेश इति राजाप्यभाषत ॥ ११५ ॥  
 अग्निप्रवेशः कार्यो मे राज्ञो हृदयशुद्धये ।  
 इति वासवदत्ता च वभाषे वद्वनिश्चया ॥ ११६ ॥  
 ततः स कृतिनां धुर्यो धीमान्यौगन्धरायणः ।  
 आचम्य प्राङ्मुखः शुद्ध इति वाचमुदैरयत् ॥ ११७ ॥  
 यद्यहं हितकृद् राज्ञो देवी शुद्धिमती यदि ।  
 त्रत भो लोकपालास्तत्र चेद् देहं त्यजाम्यहम् ॥ ११८ ॥  
 इत्युक्त्वा विरते तस्मिन्दिव्या वायुदभूदियम् ।  
 धन्यस्त्वं नृपते यस्य मन्त्री यौगन्धरायणः ॥ ११९ ॥  
 यस्य वासवदत्ता च भार्या प्राग्जन्मदेवता ।  
 न दोषः कश्चिदेतस्या इत्युक्त्वा वायुपारमत् ॥ १२० ॥  
 गोपालकसहितोऽपि च राजा यौगन्धरायणाचरितम् ।  
 स्तौति स्म वत्सराजो मेने पृथ्वीं च हस्तगताम् ॥ १२१ ॥  
 दधदथ नृपतिः स भूर्तिभक्त्यौ निकटगते रतिनिर्वृतीश्वरे ।  
 अनुदिनसहवाससानुरागे निजदयिते परमुत्सवं वभार ॥ १२३ ॥  
 इति महाकवि श्रीसोमदेवभट्टविरचिते कथासरित्सागरे

लावाणकलम्बके द्वितीयस्तरङ्गः ।

१ से ८६ पृष्ठ तक हिन्दी ग्रैस, लाहौर में मैनेजर लालजीदास  
 के प्रबन्ध से छपा ।

# TRANSLATION.

## DRAMATIS PERSONAE

*[The cast of characters is given in the order in which they appear on the stage]*

Sūtradhara	—	The stage manager
Two servants of the King of Magadha		
Yaugandharāyana	..	Prime Minister to Udayana, the King of the Vatsas
Vāsavadattā	—	Wife of Udayana, queen of the Vatsas and Princess of Malwa
Chamberlain to the King of Magadha		
First maid servant to the Princess of Magadha		
Padmāvatī	—	Princess of Magadha and second wife of Udayana
A lady hermit		
A student of Theology		
Nurse to the Princess of Magadha		
Second maid servant to the Princess of Magadha		
Vasantaka		Jester and bosom friend of Udayana
Udayana or Raja	..	King of the Vatsas
Padminika	}	Maid servants at the palace of the King of Magadha
Madhukarika		
Vijayā	—	Porteress at the golden arched palace of the King of Magadha

Raibhya	-----	Chamberlain to the King of Malwa.
Vasundharā		Nurse to Vāsavadattā.
[Persons, who do not appear on the stage, but are mentioned in the play ]		
Darsaka		King of Magadha.
The queen-mother of Magadha.		
Puspaka	}	----- Soothsayers.
Bhadraka		
Pradyota or Mahāsena		Father of Vāsavadattā and King of Malwa.
Rumanvān		Second minister of Udayana.
The queen-consort of Magadha.		
Brahmadatta		King of Kāmpilya
Viracikā		A sweet-heart of Uda- yana.
Avantisundarī		A female Yaksha, living in Rājagrha, the capital of Magadha.
Āruni		The enemy of Udayana
Angāravati		Mother of Vāsavadattā. and queen of Malwa.
Gopālaka	}	Princes of Malwa.
Pālaka		

## PROLOGUE

*(A flourish of trumpets Enter the Stage Manager )*

The Stage Manager —May the aims of Bala  
(rāma) beautiful like the new moon at even  
tide, highly invigorated by wine, resplendent  
like the incarnated Goddess of Beauty, and  
lovely like spring, protect you 1

Noble and learned gentlemen! I (beg to)  
inform you Oh! What is this? Just as I  
am on the point of making the announcement,  
methinks, I hear a sound Well, I ll see

*(Behind the curtain )*

Out of the way, out of the way, gentlemen!  
out of the way

The Stage Manager —Ah! I understand

The loyal servants of the King of Magadha,  
who now form the escort of their princess, are  
rudely turning out all persons who come to the  
penance grove 2

*(Exit )*

End of Prologue

## ACT 1.

(*Enter two guards.*)

Guards: Out of the way, out of the way, gentlemen! out of the way

(*Enter Yaugandharāyana disguised as a hermit and Vāsavadattā in the garb of a lady of Avantī.*)

Yaugandharāyana: (*Listening*). How now! People are being turned out even from this (sacred) place Alas!

The holy hermits dwelling in the hermitage, living on wild roots and berries, and clad in simple bark garments, should be honoured, but are being terrorised Who is this insolent fellow, made arrogant by fickle fortune, the conceited cox-comb, who by his orders is turning a peaceful penance-grove into a busy bustling town? 3

Vāsavadattā: Sir, who is turning people out?

Yaugandharāyana: Madam, it is he who is turning his own soul out of the path of righteousness

Vāsavadattā: Sir, I do not mean that. Am I to be turned out?

Yaugandharāyana:— Madam, even unknown angels<sup>1</sup> are likewise expelled.

Vāsavadattā: Sir, fatigue is not so sickening as this humiliation.

Yaugandharāyana: Madam, having first enjoyed you have now voluntarily renounced your kingdom. Please do not mind such trifles:

You have already given your consent This was the only course of action With the victory of your Lord you will again attain your exalted position The cycle of worldly fortune revolves (now rising now falling) like the set of spokes in a chariot wheel 4

Guards — Out of the way, gentlemen! out of the way

*(Enter the Chamberlain )*

The Chamberlain —O Sambhasaka, you must not indeed turn the people out Look

You must avoid bringing reproach on the King The holy hermits of the hermitage should never be treated harshly These high minded men make their home in the forest in order to be free from the insults and vulgarities of town life 5

Guards —Just as you order, Sir

*(Exeunt )*

Yaugandharāyana —Oh! he has an enlightened mind *(To Vasavadatta )* Let us approach him

Vasavadatta —As you wish

Yaugandharāyana —*(Approaching )* Sir, why are the people being turned out?

The Chamberlain —O holy hermit!

Yaugandharāyana —*(To himself )* The word hermit is a title of honour and a respectable mode of address But as I am not used to it, I do not cherish it

The Chamberlain —Listen, holy Sir Here is Padmavati, the sister of our great king

who is christened Darsaka by his parents. She had gone to visit the queen-mother Mahādevī, who has made her home in the hermitage. Bidding her goodbye and with her leave, the princess is returning to Rājagrha. To-day she is pleased to encamp in this hermitage, so

Let the hermits freely fetch holy water, fuel, flowers, and sacred grass from the forest. The princess observes the sacred law. She hates causing inconvenience to the hermits with regard to the performance of their religious duties. This is her family tradition. 6

Yaugandharāyana: (*To himself*) So this is Padmāvatī, the Princess of Magadha. The soothsayers Puspaka, Bhadraka and others have predicted that she is destined to become the consort of my royal master.

Desire is the genesis alike of deadly hatred and high esteem. Out of my longing to see her as the wedded queen of my king, there springs in me a feeling of great devotion towards her. 7

Vāsavadattā: (*To herself*) Having heard that she is a princess, I feel a sisterly love for her.

(*Enter Padmāvatī with her retinue and a maid.*)

Maid: Please come this way, princess. Here is the hermitage. kindly step in.

(*Enter a lady-hermit seated*)



Lady hermit — Princess, you are most welcome  
 Vasavadatta — (*To herself*) This is the princess  
 Her good looks proclaim indeed her noble  
 birth

Padmāvatī — Revered lady, I salute you

Lady hermit — May you live long Come in, my  
 child, come in A hermitage is indeed the  
 visitor's own home

Padmavati — So it is, revered lady I feel quite  
 at home I am much obliged to you for these  
 very kind words

Vāsavadatta — (*To herself*) It is not that her  
 appearance alone is sweet, her words are  
 also sweet

Lady hermit — (*To the maid*) My good girl, has  
 no prince so far sought the hand of this  
 lovely sister of your noble king ?

Maid — Yes There is king Pradyota of  
 Ujjayini He has sent an ambassador on  
 behalf of his son

Vāsavadattā — (*To herself*) I am so glad She  
 is now my own

Lady hermit — Such graceful loveliness well  
 deserves this honour We have heard that  
 both are mighty royal families

Padmavati — (*To the chamberlain*) Sir, have you  
 come across any hermits, disposed to favour  
 us (by accepting our gifts) ? Or let all be  
 invited Distribute gifts according to their  
 heart's desire Proclaim, 'does anybody  
 here want anything ?

The Chamberlain: As the princess commands.  
*(Turning round.)* Ye holy hermits, dwellers  
 of the hermitage, please listen to me, revered  
 gentlemen! Her Highness the Princess of  
 Magadha is much gratified with your cordial  
 welcome and sympathy and confidently invites  
 you to receive her royal gifts so that she  
 may accumulate religious merit.

Is there anyone who stands in need of a  
 beggar's bowl? Does anyone require garments?  
 Is there any student, who having completed his  
 education according to the prescribed law, wants  
 a fee to offer to his preceptor? The princess,  
 devoted to the holy hermits, begs as a personal  
 favour that whosoever desires anything may  
 speak out. What should we offer to-day and to  
 whom?

Yaugandharāyana : *(To himself.)* Ah! my  
 opportunity has arrived. *(Aloud)* Sir, I  
 would ask a favour

Padmāvatī: Happily my visit to the penance-  
 grove is fruitful

Lady-hermit.—All the hermits of this hermitage  
 are well contented This must be some  
 stranger.

The Chamberlain Holy Sir, what can we do  
 for you?

Yaugandharāyana This is my sister Her  
 husband is gone abroad I want Her High-  
 ness to look after my sister for some time,  
 For ,

I seek not wealth, nor pleasure, nor beautiful  
 ornaments Nor do I don the crimson cloth for  
 a livelihood The princess is wise and  
 knows well the path of duty She is able to  
 protect the virtue of my sister 9

asavadatta —(*For herself*) Humph ! The noble  
 Yaugandharayana is determined to leave  
 me here I must agree He will not act  
 rashly.

Chamberlain —Your Highness, difficult  
 indeed is his request How can we accede?  
 For

It is easy to part with wealth, easy enough  
 to sacrifice life, easy even to offer the fruit of  
 enance Most difficult it is to keep watch over a  
 mind Everything else in comparison is easy 10

adamāvati —Having first proclaimed, ‘does  
 anybody here want anything,’ it is now  
 quite improper to hesitate Please do as he  
 says

Chamberlain —These words are worthy of  
 Your Highness

And —May the princess, who thus makes her  
 word good, live long

Andy hermit —O! my blessed child, may you live  
 long

Chamberlain —As the princess orders  
 (*Approaching Yaugandharayana*) Sir, Her  
 Highness accepts the guardianship of Your  
 Holiness’s sister

Yaugandharāyana I am much indebted to Her Highness (*To Vāsavadattā*) Please approach Her Highness

Vāsavadattā (*To herself*) What is to be done ? Here I go unfortunate as I am.

Padmāvatī . Well, well, now you are my own.

Lady-hermit —Her looks are so charming, I think she must be a princess

Maid . Well said, revered lady. I can see that she has known better days

Yaugandharāyana . (*To himself.*) My burden is half relieved. It turns out just as it was planned with other ministers When my royal master is re-installed and queen Vāsavadattā is restored to him, Her Highness the Princess of Magadha will be my surety for her. For

Padmāvatī is destined to be the queen of my sovereign. This was foretold by those who first predicted our misfortune Having relied on this prophecy, I have pursued this course of action. Nature does not transgress the words of well-tried oracles. 11

(*Enter a student of theology*).

Student (*Looking upwards.*) It is midday. I am absolutely tired. Where shall I rest ? (*Turning round.*) Oh ! I see, this is a penance-grove. For .

The deer graze at their ease, undisturbed, full of confidence inspired by the sacred grove All the trees tenderly nurtured have their branches

laden with fruit and flower Riches in the  
 form of herds of tawny kine abound The  
 soil is nowhere cultivated And here is  
 rising aloft the incense smoke from many  
 an altar Undoubtedly this is a penance  
 grove 12

I'll go in (*Entering*) Hallo! this gentle  
 man's presence is out of tune with a hermitage  
 (*Looking in another direction*) Here are hermits  
 There is no harm in proceeding further Oh  
 ladies!

The Chamberlain —Come in, sir, with perfect  
 freedom, sir A hermitage is indeed com-  
 mon to all

Vasavadattā —Humph!

Padmavati —This noble lady shuns the sight of  
 strangers Well, I must carefully look  
 after my ward

The Chamberlain —Sir, we came first Please  
 accept our hospitality due to a guest  
 (*Offers refreshments*)

Student —(*Drinks*) Thank you I am quite  
 fresh again

Yaugandharāyana —Sir, where do you come  
 from? What is your destination? Where  
 do you live?

Student —Listen, holy sir I live at Rajagṛha  
 With a view to specialise in the study of the  
 Veda, I became a resident at Lavanaka, a  
 village situated in the kingdom of the  
 Vatsas

Vāsavadattā : (*To herself*) Ah! Lāvānaka !  
at the mention of Lāvānaka, my grief is re-  
newed as it were.

Yaugandharāyana : And have you finished your  
studies?

Student No, not yet

Yaugandharāyana If you have not finished your  
studies, why have you returned?

Student There took place, in that village, a  
terrible catastrophe.

Yaugandharāyana: How?

Student: A king named Udayana was living there

Yaugandharāyana: I have heard of His High-  
ness. What about him?

Student: He was passionately enamoured of his  
queen Vāsavadattā, the Princess of Avanti

Yaugandharāyana: Quite possible. What then?

Student: One day the king was out on a hunt-  
ing expedition, the village caught fire and  
she was burnt alive.

Vāsavadattā: (*To herself*) It is false, it is  
false, quite untrue. My unfortunate self is  
still alive.

Yaugandharāyana: Please proceed

Student: In the attempts to rescue her, a minis-  
ter named Yaugandharāyana fell into the  
flames.

Yaugandharāyana: Did he really? Then, then?

Student: When the king returned and heard  
the awful news, he became distracted with  
the sorrow of their separation and sought

to end his own life in that very fire The  
ministers had great difficulty in holding him  
back

Vasavadattā — (*To herself*) I know, I know,  
my lord's tender feelings for me

Yaugandharayana — Further ?

Student — The king repeatedly pressed, against  
his breast, the half burnt ornaments, that  
had adorned her person, and fell unconscious  
on the ground

All — Alas !

Vasavadatta — (*To herself*) Bravo Yaugandha-  
rāyana, a pretty mess you have made with  
your precious schemes

Maid — Princess, this noble lady is shedding  
tears

Padmavatī — She must be very compassionate

Yaugandharayana — Quite so, quite so My sister  
is, by nature, tender hearted (*To the Stu-*  
*dent*) Then, then ?

Student — By degrees, the king regained consci-  
ousness

Padmavatī — Thank God, he is alive The words  
that he fell unconscious almost broke my  
heart

Yaugandharāyana — Please proceed

Student — The king,—his body was red with dust  
on account of rolling on the ground,—got up  
all of a sudden and lamented most piteously  
in a distracted manner 'Ah! my Vasava-  
datta, alas! Princess of Avanti, Oh!

my beloved, . . . my most charming pupil,'  
and so on In short.

The Cakravāka birds do not so lament their loss, nor even they, who are separated from divine consorts Blessed is the woman who is thus loved by her lord. Though burnt she is yet alive (immortalised) by the love of her husband. 13

Yaugandharāyana: Did not the ministers do something to console him ?

Student: A minister named Rumanvān did all that was possible to console the king.

Like the king he abstains from food His face is emaciated with constant flow of tears Equally sorrowful with his lord, he neglects his toilet Day and night he attends upon the king with diligence Should the king perchance die, he will not survive a moment longer. 14

Vāsavadattā (*To herself*) Happily my lord is in good hands

Yaugandharāyana. (*To himself*) What a heavy responsibility has Rumanvān to bear! For

My burden is half relieved, his toil must be constant Everything depends on him on whom the king himself depends 15.

(*Aloud*) Sir, is the king now consoled ?

Student — That I do not know The ministers left the village, after a supreme effort, taking perforce with them the king who thus



lamented 'Here I laughed with her, here I conversed with her, here I sat with her, here we fell out, here I passed the night with her, and so forth With the departure of the king, the village became desolate like the sky (of a dark night) when the moon and the stars have set I too then come away

Lady hermit —He must indeed be a noble king,  
who is thus praised by a stranger

Maid —Princess, do you think he will offer his  
hand to another woman ?

Padmavati —(*To herself*) This is just what my  
heart wants to know

Student —I would like to take leave of you  
I am off

Both —Go and fare you well

Student —Thank you

(*Exit*)

Yaugandharayana —Well, I too wish to go with  
the permission of Her Highness

The Chamberlain —The holy hermit wants to go  
with Your Highness's permission

Padmāvati —The sister of His Holiness will feel  
sad in his absence

Yaugandharayana —She is in the care of noble  
persons She should not feel sad (*To the  
Chamberlain*) Pray let me go

The Chamberlain Farewell, we shall meet  
again

Yangandharāyana . We shall

(*Exit*)

The Chamberlain    It is time to retire to the  
inner apartments.

Padmāvati    Revered lady, I salute you.

Lady-hermit    My child, may you obtain a very  
nice husband

Vāsavadattā    Revered lady, I salute you.

Lady-hermit    May you soon be reunited with  
your husband.

Vāsavadattā    I am much obliged

The Chamberlain : Please come, this way, this  
way, Your Highness. Now :

The birds have returned to their nests. The  
hermits have plunged themselves in the waters  
of the stream Kindled fires are blazing forth,  
smoke is spreading in the penance grove  
And fallen from great heights, the yonder sun is,  
with rays gathered together, turning his chariot  
and slowly descends on the summit of the Moun-  
tain of the setting sun

(*Exeunt omnes*)

## INTERLUDE

[*Enter a maid* ]

The Maid — Kuñjarik i, Kuñjarik i ' where, where is the princess Padmavatī ? What dost thou say, ' The princess is playing with a ball near the jasmine bower ' All right I shall approach the princess [*Turning and looking round*] Ah ' here comes the princess playing with a ball Her ear ornaments are turned upwards, her face is besprinkled with tiny drops of perspiration produced by the exercise and looks lovely on account of fatigue I'll approach her

(Exit)

## ACT II.

*[Enter Padmāvatī playing with a ball,  
accompanied by her retinue and Vāsavadattā ]*

Vāsavadattā     Here is thy ball, my dear

Padmāvatī     That will do, madam

Vāsavadattā ,     You have played long with the  
ball, my dear, so your hands have become  
so red that they seem to belong to some  
other person

The Maid     Play on, princess, play on. Enjoy,  
as much as you can, this charming period of  
maidenhood

Padmāvatī     -Now madam, why are you gazing  
at me just as if to make fun of me?

Vāsavadattā     Not at all, my dear To-day  
you look unusually beautiful I am now  
looking at thy charming face from all sides  
as it were

Padmāvatī     Away with you Now don't you  
make fun of me

Vāsavadattā     Well, I am mute, O would be  
daughter-in-law of Mahāsenā.

Padmāvatī     Who pray is this Mahāsenā ?

Vāsavadattā     There is a King of Ujjayinī  
named Pradyota who is called Mahāsenā on  
account of the vast size of his army.

The Maid     The princess does not desire  
alliance with that king.

Vasavadatta — But then with whom does she  
desire (illuminate) ?

The Maid — There is a king of the Vatsas  
named Udayana. The princess is enamoured  
of his virtues.

Vasavadatta — [*To herself*] She wants my noble  
lord as her husband (Aloud) For what  
reason ?

The Maid — He is so loving. This is the  
reason.

Vasavadatta — (*To herself*) I know. I know. My  
own self was infatuated in a like manner.

The Maid — Princess, but if the king is ugly ?

Vasavadatta — No, No. He is very handsome.

Padmavati — How do you know, Madam ?

Vasavadatta — (*To herself*) Partiality to my  
noble lord has made me transgress the  
bounds of propriety. What shall I do now ?  
Yes, I see a way out (Aloud) So say the  
people of Ujjayini, my den.

Padmavati — Quite true. I am sure, he is not  
inaccessible to the people of Ujjayini.  
Beauty indeed fascinates the hearts of all  
like.

(*Enter a nurse*)

The Nurse — Victory to the princess. Princess,  
you are betrothed.

Vasavadatta — To whom, venerable lady ?

The Nurse — To Udayana, the King of the Vatsas.

Vasavadatta — Is that king quite well ?

The Nurse. He arrived here quite well. It is to him that the princess is betrothed

Vāsavadattā : Alas !

The Nurse: What is the matter ?

Vāsavadattā : Nothing. His grief was indeed so great and now he is so indifferent.

The Nurse Madam, hearts of great men are ruled by sacred scriptures and are therefore easy to console

Vāsavadattā. - Venerable lady ! did he himself ask for her hand ?

The Nurse. No, he came here for some other business Our king observed his nobility, wisdom, youth, and beauty and has, of his own accord, offered her hand.

Vāsavadattā: (*To herself*) So ! my noble lord has in that case committed no wrong.

(*Enter another maid.*)

The Maid: Make haste, Madam. Our queen says, 'The conjunction of stars is auspicious to-day. Nuptial celebrations must take place this very day.'

Vāsavadattā (*To herself.*) The more they hasten, the more deeply does gloom penetrate my heart

The Nurse: Come, princess, come.

(*Exeunt omnes*)

End of Act II.

### ACT III

*(Enter Vasavadatta, deep in thought)*

Vasavadatta — Having left Padmavatī in the drawing room of the ladies' court now crowded on account of the merriment of the nuptial celebrations, I have sought the seclusion of this pleasure garden. Now I can give vent to my sorrow which cruel fate has laid on me. *(Turning round)* Alas! I am undone. Even my noble lord now belongs to another woman. Let me sit down. *(Sits down)* Blessed indeed is the female Cakravāka. Separated from her mate she does not live. But I do not give up life. I, unfortunate as I am, live in the hope that I shall meet my noble lord once again.

*(Enter a maid carrying flowers)*

The Maid — Where is the noble lady of Avantī gone? *(Turning and looking round)* Ah! there she is seated on a stone bench under the *pryañgu* creeper. Wearing a simple but graceful garment, she sits there, her heart overwhelmed with grief, and looks pale like a digit of the moon obscured by mist. I'll approach her. *(Approaching)* Noble lady of Avantī, I have been looking for you for such a long time.

Vasavadattā — What for?

The Maid    Our queen says, 'Madam comes from  
a noble family    She is kind and skilful  
Let her therefore plait the wedding garland.'

Vāsavadattā.    For whom it is to be made?

The Maid.    For our princess

Vāsavadattā.    Must I do even this.    Gods are  
cruel indeed

The Maid:    Madam, there is no time to think of  
other things    The bride-groom is taking his  
bath in the crystal-palace, so do plait the  
garland quickly, my lady

Vāsavadattā: (*To herself*)    I cannot think of  
anything else.    (*Aloud*).    My good girl,  
have you seen the bridegroom?

The Maid:    O yes    I saw him    My curiosity and  
love for the princess (urged me to do so).

Vāsavadattā    What is he like?

The Maid:    Madam, I say I have never seen the  
like before.

Vāsavadattā    Tell me, my good girl, is he hand-  
some?

The Maid    I should say he is Cupid himself only  
without the bow and the arrow

Vāsavadattā:    That will do

The Maid    Why do you stop me?

Vāsavadattā.    It is improper for me to listen to  
the flattering descriptions of another  
woman's husband

The Maid:    Then please finish the garland as  
quickly as you can.



Vasavadattā —I shall do it at once Give me the flowers

The Maid —Here are the flowers Please take them, madam

Vasavadattā —(*She empties the basket and examines the flowers*) What do you call this flower ?

The Maid —It is called 'ward off widowhood '

Vasavadatta —(*To herself*) Of these, I must use a good many both for myself and Padmāvati (*Aloud*) What do you call this flower ?

The Maid —It is called 'Co wife s ruin

Vasavadattā —This need not be used

The Maid —Why ?

Vasavadattā —His wife is dead It is therefore unnecessary

(*Enter another maid*)

The Maid —Please make haste, madam The bridegroom is being conducted to the drawing room of the ladies' court by married damsels

Vasavadatta —It is ready I say, take it

The Maid —How beautiful Madam, I must go now (*Exeunt both*)

Vasavadatta —She is gone Alas! I am undone My noble lord now belongs to another woman (Who can share my sorrow?) I shall confide my sorrow to my bed Perchance I may get sleep and forget

(*Exit*)

End of Act III

## INTERLUDE.

*(Enter the jester.)*

The Jester. *(Joyfully)* Oh, fortunately I have seen the pleasant time of the happy and the desired marriage of H H the King of the Vatsas. Oh, who could have known that submerged in the terrible whirlpool of misfortune, we shall rise again to the surface. Now we live in palaces, we bathe in the tanks of the ladies' court and eat dainty and delicious dishes of sweetmeats. In short, I feel myself to be in heaven only there are no nymphs to keep me company. But there is one great drawback. I do not properly digest my food so I do not get sleep even on a bed furnished with the softest sheets. It looks as if rheumatism is all around me. Well, there is no happiness in life devoid of a good breakfast and good health.

*(Enter a maid.)*

The Maid. Where is Mr. Vasantaka gone?  
*(Turning and looking round)* Oh! here is Mr. Vasantaka. *(She approaches him)*  
Mr. Vasantaka I have been looking for you for a long time.

The Jester. *(He winks at her.)* What do you want me for, my pretty girl?

The Maid: Our queen wants to know if the bridegroom has finished his bath?

The Jester. Why does she want to know?

The Maid —What else for, but that I may bring  
flowers and ointments for him

The Jester —His Highness has bathed Now you  
may bring everything except food

The Maid —Why do you forbid me to bring food?

The Jester —Unfortunate as I am, my stomach is  
playing me false as do the eyes of  
cuckoos

The Maid —May you be always as you are now

The Jester —Be gone, impudent girl I'll go and  
attend on His Highness

*(Exeunt both)*

End of Interlude

## ACT IV.

(Enter Padmāvatī with her retinue and  
Vāsavadattā, disguised as a lady of Avanti.)

The Maid. What has brought the princess to the  
pleasure garden?

Padmāvatī: My dear, I just want to see whether  
the Śephālikā clusters have put forth their  
blossoms or not.

The Maid. Princess, they have indeed. They are  
laden with flowers which look like pendants  
of pearls interset with coral.

Padmāvatī: If that is the case, my dear, why  
delay?

The Maid. Then let the princess take a seat on  
this stone-bench for a moment. Meanwhile I  
shall pluck the flowers.

Padmāvatī. Madam, shall we sit here?

Vāsavadattā. Just as you like. (*Both sit down*.)

The Maid. (*Having gathered flowers*) O! behold  
princess, behold. My hands are full of  
flowers, half-red like crystals of arsenic.

Padmāvatī. (*Observing them*). Oh, the beauty  
and the variety of tints of these flowers.  
Behold, madam, behold.

Vāsavadattā. What lovely flowers.

The Maid. Princess, shall I pluck more?

Padmāvatī. No, my dear. No more plucking.  
Vāsavadattā. Why do you stop her, my dear?

admāvatī —If my noble lord comes here and  
beholds this abundant crop of flowers  
I shall be honoured

Vasavadattī —Are you very much in love with  
your husband, my dear ?

Padmavatī —I do not know, madam But when  
he is away from me, I feel wretched

Vasavadattī —(*To herself*) Mine is a hard job  
Even she speaks in this strain

The Maid —The princess indeed has said in a  
worthy manner, ' I love my husband '

Padmāvatī —There is just one doubt

Vasavadattā —What is it ?

Padmavatī —Was my noble lord the same to the  
noble Vasavadatta as he is to me ?

Vasavadattā —Nay, more

Padmavatī —How do you know ?

Vasavadatta —(*To herself*) Ah! partiality to  
my noble lord has made me transgress (the  
bounds of) propriety Well, I should say  
this (*Aloud*) Had her love been less, she  
would not have forsaken her own people

Padmāvatī —Quite possible

The Maid —Princess, (why not) nicely speak to  
your husband that you would also like to  
learn to play on the lute

Padmāvatī —I did speak to him

Vasavadatta —What did he say then ?

26

atī . He said nothing. He heaved a

Padmāvatī p sigh and became silent.

attā . Then what do you infer from

Vāsavadattā's ?

I think he recollected the virtues

the noble Vāsavadattā and restrained his

of, rs in my presence out of courtsey.

attā (To herself) Blessed am I, if that

Vāsavadattā true.

(Enter the king and the jester).

Ha ! Ha ! how beautiful does the

The Jester pleasure garden look with the *bandhujiva*

flowers lying thinly scattered and fallen

the course of plucking. This way, Your

highness

ing Vasantaka, old chap, here I come.

The King when I went to Ujjayinī, I was reduced to

W andescribable state at the sight of the

that 1 er of the king of Avantī. Cupid then

daught shot all his five arrows at me. Of these,

freely bear the wound in my heart. To-day I

I still been struck afresh. When cupid has five

have s only, how is this sixth arrow discharged

1.

arrow ester Where has Her Ladyship Padmāvatī

at me, gone? Has she gone to the creeper bower ?

The Jester Or has she gone to the stone-bench called

' the ornament of the hill ' which, strewn

with *asana* flowers looks as if covered with a

tiger's skin ? Or she may have entered the

*saptacchada* forest of very pungent odour.

Is she on a visit to the hill shaped wooden pavilion, printed with the pictures of birds and animals ? (*Looking up*) Ha ! Ha ! Your Highness, just look at this flock of cranes, advancing steadily in a straight line along the clear autumnal sky. It looks beautiful like (the white and long) arms of the adored Baladeva.

The King —Yes, I see, old chap.

Now straight and out stretched, now grouped together, now soaring high, now sinking low, it looks, in the course of flight, crooked like the constellation of the Great Bear. Like a boundary line, it divides in twain the vault of sky, and is bright like the belly of a serpent which has just cast off its slough. 2

The Maid —Lool, princess, look at this flock of cranes, advancing steadily in a straight line and beautiful like a white garland of *kohanada* flowers. O, His Highness !

Padmāvati —Humph ! my noble lord ! Madam, I shall avoid meeting with my husband for your sake. Let us go into this bower of spring flowers.

Vāsavadatta —Just as you please. (*They act accordingly*)

The Jester —Her Ladyship Padmavati came here and has gone away.

The King —How do you ! now ?

The Jester —Please, Your Highness, look at these *Sephalikā* clusters from which flowers have been plucked.

The King: O Vasantaka, how lovely and variegated these flowers are.

Vāsavadattā (*To herself*) The utterance of (the name) Vasantaka makes me feel as if I were at Ujjayinī again

The King O Vasantaka! let us sit down on this stone-bench and wait for Padmāvatī.

The Jester Just as you please. (*He sits down and rises up again*) Ah! the scorching heat of the autumnal sun is unbearable. Let us therefore go into this bower of spring-flowers.

The King All right. Lead the way.

The Jester Very well (*Both turn round*).

Padmāvatī Mr. Vasantaka is going to spoil everything. What shall we do now?

The Maid: Princess, shall I keep His Highness away by shaking this hanging creeper which is swarming with black bees?

Padmāvatī Yes, do so. (*The maid acts accordingly*).

Thy Jester. Murder, murder. Keep away, Your Highness, keep away.

The King What is the matter?

The Jester I am bitten by the wretched black bees.

The King No, no, do not say so. We should not frighten the bees. Look

Intoxicated with honey, the bees are humming melodiously. They are closely embraced by their beloved mates which are smitten with passion. They will be disturbed by our



footsteps and will like ourselves, become separated from their sweet hearts 3

Let us therefore take our seats here

The Jester —Just as you please (*Both sit down*)

The Maid —Princess, we are in truth made prisoners

Padmāvati —Happily my noble lord is seated

Vasavadatta —(*To herself*) Happily my noble lord is in good health

The Maid —Princess, madam's eyes are full of tears

Vasavadatta —The pollen of Kāśa flowers has fallen into my eyes through the wantonness of the bees and has made them water

Padmāvati —Quite so

The Jester —Well, there is no one in the pleasure-garden There is something I want to ask May I?

The King —certainly

The Jester —Who is your sweet heart He! Lady ship Vasavadatta of yore or Padmāvati of the present time ?

The King —Why do you want to put me in such an extremely awkward position ?

Padmāvati —O dear ! in what an awkward position is my noble lord put ?

Vasavadattā —(*To herself*) And I too, unfortunate as I am

The Jester —Now you must speak frankly One is dead, the other is nowhere near

The King —No, I should certainly not say anything . You are talkative, old chap

Padmāvatī     This answer is eloquent, my noble lord.

The Jester .   O, I swear by the truth   I shall never tell anybody. Here, my lips are closed. I dare not speak out, old chap

Padmāvatī .   Oh ! how stupid he is   He does not know his heart even after this

The Jester     Will you not tell me ?   If you do not, you shall not stir a single step from this stone-bench. Your Highness is now my prisoner

The King     What, by force?

The Jester     Yes, by force.

The King .     We shall see

The Jester     Forgive me, Your Highness. I conjure you, in the name of our friendship, to tell me the truth

The King     No way out   Well, listen

I have a very high regard for Padmāvatī on account of her charming beauty, sweet manners, and gracefulness. But she does not fascinate my heart which is set on Vāsavadattā.

Vāsavadattā   (*To herself.*)   Well, well   This is ample reward for my suffering. My living here in concealment is acquiring many merits

The Maid     Princess, His Highness is indeed discourteous.

Padmāvatī     No, don't say so. My noble Lord is indeed courteous   He remembers even now the virtues of the noble Vāsavadattā.

Vasavadatta —Blessed child, your words are  
worthy of your noble birth

The King —Well, I have spoken Now you must  
tell me Who is dear to you Vasava-  
dattā of yore or Padmavati of the present  
time?

Padmāvati —My noble lord is acting Vasantaka

The Jester —What is the use of my prattle? I  
hold both Their Ladyships in high regard

The King —You silly ass! having heard from me  
forcibly, you now refuse to speak out

The Jester —What, me too by force?

The King —Yes, by force

The Jester —Then you will never hear it

The King —Be pleased, O great brāhmana! speak  
of your own free will

The Jester —Listen, now, Your Highness I held  
Her Ladyship Vasavadatta in great regard  
Her Ladyship Padmavati is young, beautiful,  
gentle, without conceit, kind, and courteous  
But Lady Vāsavadatta had another great  
virtue She would come forward with  
delicious dishes saying, 'where is Mī Vasan-  
taka gone'?

Vasavadattā —(*To herself*) Very well, good  
Vasantaka Now remember this (episode)

The King —Well, Vasantaka, I shall relate all this  
to queen Vasavadatta

The Jester —Alas Vasavadatta! where is Vasava-  
datta? She is long dead

The King · (*Sorrowfully*) Yes, Vāsavadattā is no more.

With your raillery you confused my mind  
And then by the force of old habit, those words  
escaped me 5

Padmāvatī Very pleasant indeed was this talk.  
The wretch has spoiled it all.

Vāsavadattā (*To herself*) Well, well, I am  
consoled. Sweet indeed is to hear these words  
unobserved.

The Jester Buck up, Your Highness Fate is  
inexorable. It is just so,

The King You do not understand my condition,  
old chap. For

In order to console my grief my love  
sprang (new) roots but constant recollection  
makes my grief fresh. It is a law of nature that  
the heart regains tranquillity when it has paid its  
debt (to the beloved in the form of a tribute) of  
tears. 6.

The Jester His Highness' face is stained with  
tears. I'll fetch water for his face (*Exit*)

Padmāvatī Madam, the face of my noble lord is  
hidden by a veil of tears Let us slip away

Vāsavadattā Just as you like Nay, you stay  
here It would be improper for you to go  
away leaving your husband in a sad plight  
I shall go alone

The Maid What madam says is right. Princess,  
you should go to your husband.

Padmavati — Should I ?

Vāsavadattā — My dear, you must (Exit)

(Enter the jester)

The Jester — (With water in a lotus leaf) Here  
is Her Ladyship Padmāvatī

Padmavati — Mī Vāsantakī, what is it ?

The Jester — This is that, that is this

Padmavati — Speak out, speak, say, speak

The Jester — Madam, the pollen of kāśī flowers,  
carried by the wind fell into the eyes of His  
Highness and his face is wet with tears  
Here is the water for washing his face  
Please take it to him

Padmavati — (To herself) Oh! even the attendants  
of a courteous master become courteous  
(Approaching the king) Victory to my  
noble lord! Here is water for washing your  
face

The King — Ah Padmavati (Aside) Vasantakī,  
what is this?

The Jester — (Whispers in his ear) It is like  
this

The King — Bravo Vasantakī, bravo (Sipping  
water) Padmavati, pray be seated

Padmavati — As my noble lord orders (She sits  
down)

The King — Padmavati,

The pollen of Kāśī flowers, white as the  
autumnal moon, and wafted by the wind (fell  
into my eyes and) has made my face, O fair maid,  
bathed with tears 7

She is a mere girl and newly married She will be distressed, should she learn the truth I admit she is courageous but a woman is by nature timid. 8.

The Jester: This afternoon His Majesty the King of Magadha will receive his friends and introduce them to you Kind treatment reciprocated with courtesy engenders affection. Let Your Highness therefore rise

The King. Good, a nice proposal (*He rises*)

It is easy to find in the world men who possess great virtues and always offer kind treatment; but it is difficult to find such as duly appreciate these qualities. 9

*(Exeunt omnes)*

End of Act IV.

# INTERLUDE

*(Enter Padminika)*

Padminika — O Madhukarika, O Madhukarika,  
come here quick

*(Enter Madhukarika)*

Madhukarika — Here I am, my dear. What do  
you want me to do?

Padminika — Do you not know my dear, that  
Princess Padmasita is suffering from a  
severe headache?

Madhukarika — Alas!

Padminika — Now run, my dear, and call madam  
Vantika. Tell her only that the princess  
is suffering from a headache and she will  
come of her own accord.

Madhukarika — But, my dear, of what good will  
she be?

Padminika — She will entertain the princess with  
pleasant stories and thus relieve her of her  
headache.

Madhukarika — Quite so. Where have you spread  
the bed of the princess?

Padminika — Her bed is spread in the 'ocean  
room'. Now, away with you. I shall search  
Mr Vasantaka and through him inform His  
Highness.

Madhukarika — All right. *(Exit)*

Padminika — Now, where can I find Mr. Vasan-  
taka?

*(Enter the Jester.)*

The Jester On this auspicious occasion so extremely joyful, the flame of fire of love blazes all the more fiercely in the heart of His Highness, the King of the Vastas, distracted by separation from queen (*Vāsavadittā*) as if it were fanned by his marriage with *Padmāvatī* (*Observing Padminikā*) Hallo, *Padminikā* Well, *Padminikā*, what is the news!

*Padminikā* Mr *Vasantaka*, do you not know that the Princess *Padmāvatī* is suffering from headache?

The Jester Really, I never knew.

*Padminikā* Well, now inform His Highness of it I, in the meantime will hurry up with the ointments for her head

The Jester Where has the bed of *Padmāvatī* been spread?

*Padminikā* Her bed is spread in the 'Ocean-room.'

The Jester: You may depart I am going to inform His Highness about it

*(Exeunt both)*

End of Interlude



## ACT V

*(Enter the King)*

The King —Once more, in course of time, I have undertaken the burden of domestic life but my thoughts revert to the noble and pious worthy daughter of the King of Avanti, whose slender frame was consumed in the conflagration at Lavanaika, like a lotus plant blasted by frost 1

*(Enter the Jester)*

The Jester —Quick, Your Highness, quick

The King —What is the matter?

The Jester —Her Ladyship Padmavati is suffering from headache

The King —Who told you?

The Jester —Padminika told me

The King —Alas!

Having obtained another love, endowed with beauty, grace and accomplished in all virtues, my grief had somewhat abated. As I have tasted once the bitter sorrow—the former wound still rankling in my heart—I anticipate a similar fate for Padmavati 2

Where is Padmavati?

The Jester —Her bed is spread in the ‘ocean room’

The King —Show me the way

The Jester —Come, come, Your Highness [*Both turn round*] This is the ‘ocean room’  
Please enter, Your Highness

The King : You go in first.

The Jester Very well. (*Entering*) Help, help  
Back, Your Highness, stand back

The King What is the matter ?

The Jester —Here is a cobra wriggling on the  
floor Its body is just revealed by the light  
of the lamp

The King [*Entering and observing smilingly*]  
Oh ! the fool believes it to be a cobra

Silly ass, you mistook the dangling garland  
dropped from the portal arch and lying out-  
stretched on the ground for a serpent. Swayed  
by the gentle evening breeze, it is this which  
slightly imitates the movements of a serpent 3

The Jester [*Observing closely*] Your Highness  
is right It is not a cobra [*Entering and  
looking round*] Perhaps Her Ladyship  
Padmāvatī came here and has gone away

The King She has not yet arrived, old chap

The Jester How do you know ?

The King What is there to know ? look

The bed has not been pressed ; it is even as  
it was when spread. The covering sheet is  
not crumpled The pillow is not crushed, nor  
stained with medicines (applied) to cure  
headache. No decorations are made to divert  
the sight of the patient Persons who are  
suffering and confined to bed do not leave them  
so quickly of their own accord 4.

The Jester —Then let Your Highness sit down  
on the bed for a while and wait for Her  
Ladyship

The King —Very well (*He sits down*) Sleep is  
overpowering me, old chap Relate some  
story

The Jester —I will relate a story but Your High-  
ness must respond saying, *hum* '

The King —Very well

The Jester —There is a town called Ujjayini It  
has very pleasant water-baths

The King —What Ujjayini ?

The Jester —If you do not like this story I shall  
relate another

The King —It is not that I do not like it, old  
chap But

It reminds me of the daughter of the King of  
Avanti At the time of departure, she thought  
of her kinsmen and shed, through love on my  
breast, copious tears which clung to the corners of  
her eyes 5

Moreover

Many a time she, in the course of her lessons,  
would fix her gaze on me and would aimlessly  
move, in the air, her hand from which the  
plectrum had dropped, 6

The Jester —All right I shall relate another  
There is a town called Briahmadatta There  
reigned a king named Kampilya

The King —What, what ? (*The jester repeats  
what he has just said*)

The King     Silly ass, say King Brahmadata and  
city Kāmpilya.

The Jester     Is Brahmadata the King and  
Kāmpilya the city ?

The King     Quite

The Jester     Then Your Highness, please wait a  
moment so that I may commit it to memory.  
Brahmadata is the King, Kāmpilya, the  
city (*He repeats it to himself several times.*)  
Now, listen. Your Highness     He is fast  
asleep     It is very cold at this time. I'll  
go and bring my cloak. (*Exit*)

*(Enter Vāsavadattā, disguised as a lady of  
Avanti and a maid)*

The Maid     Please come, madam     The princess  
is suffering from a very severe headache

Vāsavadattā     I am so sorry     Where has her  
bed been spread ?

The Maid     Her bed is spread in the 'ocean-room'  
Vāsavadattā:     Then lead the way. (*Both turn  
round.*)

The Maid     This is the 'ocean-room.' Please go  
in, madam     Meanwhile I shall hurry up the  
ointments for her head. (*Exit*)

Vāsavadattā     Oh! how cruel are the gods to  
me. Even Padmāvatī who was a source of  
consolation to my noble lord, distracted with  
bereavement, has fallen ill     I'll go in.  
(*Entering and looking round.*) O! how  
negligent are the servants. Padmāvatī is

indisposed and they have left her alone with just a lamp as her companion Padmāvati is asleep I shall sit down If I sit somewhere else, it will look as if my love for her is not much I shall, therefore, sit on her bed (*Sits down on the bed*) Why is it that as I sit beside her to day, my heart is thrilled as it were? Happily her breathing is easy and normal Her headache must have been cured By occupying one side of the bed only, she seems to invite me to embrace her I shall lie down (*She lies down*)

The King — (*He talks in sleep*) O Vāsavadatta! Vasavadatta (*Rising abruptly*) Hum! it is my noble lord and not Padmāvati Has he recognised me? If he has recognised me, the great scheme of the noble Yaugandharayana will be made futile

The King — O daughter of the King of Avanti! Vasavadatta — Happily my noble lord is dreaming only There is no one near about I shall stay for a while and gladden my heart and my eyes

The King — O my darling! O my charming pupil! Give me answer Vasavadattā — I am speaking, my lord, I am speaking

The King — Are you displeased?

Vasavadattā — Oh! no Oh! no, only very miserable

The King —If you are not displeased, why don't you wear your jewels?

Vāsavadattā. What could be better than this?

The King Do you remember Viracikā?

Vāsavadattā (*Angrily*) O fie! Even here Viracikā!

The King Then I beseech Your Ladyship's forgiveness for Viracikā (*He stretches out his hands*)

Vāsavadattā. I have stayed long Some one might see me. I must go. But before going, I must replace, on the bed, my noble lord's hand which is now hanging down. (*She acts accordingly and exit.*)

The King (*Rising suddenly*) Stop, Vāsavadattā, stop Alas!

Rushing out in haste, I ran against a panel of the door And now I do not know for certain whether the desire of my heart is a reality (or a mocking phantom) 7

(*Enter the Jester*)

The Jester Ah! Your Highness is awake.

The King Pleasant news, old chap. Vāsavadattā is alive.

The Jester Alas Vāsavadattā! Where is Vāsavadattā? Vāsavadattā is long dead.

The King Don't say that, old chap.

She woke me up as I was lying asleep on the bed and disappeared. Rumanvān deceived me when he told me that she had perished in the conflagration 8.

The Jester — This is well nigh impossible You must have seen her in a dream Ever since I mentioned the water baths, you have been thinking of Her Ladyship

The King — Was it a dream then ?

If that be a dream, blessed is the state of sleep And if it were an illusion, would that the illusion last for ever 9

The Jester — There dwells in this city a fairy named Avantisundari You must have seen her, old chap

The King — No, no

When I woke up at the end of the dream, I saw her face the eyes were devoid of collyrium, the hair were long and unbraided She still guards her virtue 10

Moreover, old chap, see

This arm of mine was closely clasped by the agitated queen It does not give up even now its thrill of pleasure, although it felt her touch only in a dream 11

The Jester — Now, Your Highness, don't think of impossibilities Come now Let us go to the ladies' court

*(Enter the Chamberlain)*

Chamberlain — Victory to my noble lord Our great King Darśaka informs you the following, "Here is Rumanvan, the minister of

Your Highness. He has arrived with a large force to attack Āruni. Moreover elephants, cavalry, infantry, and chariots are equipped ready for battle. Let Your Highness therefore arise. Further

Your enemies are divided Your subjects so loyal to you on account of your manifold virtues are reassured. Arrangements are made to protect your rear during the time of march. Whatever is necessary to crush the foe has been provided by me The army has crossed the river Ganges and the land of the Vatsas is in your hand 12

The King (*Rising*) Very good! Now.

I shall meet that Āruni, an adept in all the horrible deeds and destroy him in the battle field, as if in a great ocean, crossed with the mighty elephants and horses and whose fierce billows are the showers of discharged arrows. 13.

(*Eæunt Omnes*).

End of Act V



## INTERLUDE

*(Enter a chamberlain )*

Chamberlain —What ho ! who is on duty at the golden arched gate ?

*(Enter door keeper )*

Door keeper —Sir it is I Vijaya What do you want me to do ?

Chamberlain —Please inform Udayana whose prosperity has been enhanced by the acquisition of the Kingdom of the Vatsas that a chamberlain named Raibhya has come from the court of Mahasena as well as the venerable nurse of Vasavāḍattā named Vasundhara, sent by Her Ladyship Aṅgavati They are waiting at the door

Door keeper —Sir, this is neither the proper time nor the place for this message

Chamberlain —In what way is this time and place improper ?

Door keeper —Listen, Sir To day some one, in the sun faced palace, played on the lute  
On hearing it, my lord said, 'Methinks,  
I hear the notes of ghosavati '

Chamberlain —Further ?

Door keeper —Then (a servant) went there and enquired, 'Where did you obtain this lute?' He replied, 'I discovered it lying

in a thicket of reeds on the bank of the Narmadā. If it is of any use, please take it to His Highness. ' It was brought to my lord who placed it in his lap and fell unconscious. On regaining consciousness, my lord, with tears streaming down his face, said, ' I see you, ghosavatī, but her I do not see ' That is why the time is not opportune How can I deliver your message '

Chamberlain    You had better inform him, good maid    This also pertains to the same thing  
Door-keeper .    Sir, I'll inform him    Here is my lord coming down from the sun-faced palace    I shall tell him here.

Chamberlain .    Very well, good maid. (*Exeunt both*).

End of Interlude.

## ACT VI

*(Enter the King and the jester)*

The King —O thou, whose notes are delightful to the ears ! having reposed on the pair of breasts and the fully developed thighs of the queen, how could you resort to the dreary dwelling of the forest where thy body has been covered with the excretions of flocks of birds 1

Moreover, thou art heartless, O Ghosavatī ! because thou dost not remember of thy poor mistress

Those huggings of thy sides as she carried thee on her hip and the warm and pleasant embraces between her breasts at (the time of) fatigue, the plaints, addressed to me, during separation and those loving words and sweet smiles in the intervals of lute—music 2

The Jester —Now do not torment yourself too much, Your Highness

The King —Do not say so, old chap

My love, dormant for a long time, is re-kindled by the lute Ah ! I do not see the queen to whom Ghosavatī was so dear 3

Vasantaka, have Ghosavatī refitted with new strings from some skilful artist and quickly bring it back to me

The Jester —As Your Highness orders *(Exit with lute)*

(*Enter portress*)

Portress . Victory to my lord. Here has arrived a chamberlain named Raibhya from the court of Mahāsena as well as the venerable nurse of Vāsavadattā, called Vasundharā, sent by Her Ladyship Aṅgāravatī. They are waiting at the gate

The King . Then send for Padmāvatī.

Portress As my lord orders. (*Exit.*)

The King Is it possible that Mahāsena has heard of this news so soon?

(*Enter Padmāvatī and the portress.*)

Portress .—Come, princess, come

Padmāvatī . Victory to my noble lord.

The King . Padmāvatī, did you hear that the chamberlain named Raibhya from the court of Mahāsena and the venerable nurse of Vāsavadattā called Vasundharā sent by Her Ladyship Aṅgāravatī have arrived and are waiting at the gate?

Padmāvatī .—My noble lord, it will be a pleasure to me to hear the news of the welfare of the family of my relatives

The King : These words, that the relatives of Vāsavadattā are my relatives, are worthy of you Padmāvatī, do take a seat. Now why do not you sit down?

Padmāvatī .—My noble lord, would you have me seated by your side while receiving these people?

The King —What harm is there?

Padmāvatī —It will not look quite nice as I am  
the second spouse of my noble lord

The King.—But to forbid the sight of my wife  
to people who should see her will create  
great mischief So please be seated

Padmavati —As my noble lord orders (She sits  
down) My noble lord, I feel quite uneasy  
as to what father or mother will have to say

The King —Padmavati, quite so

My heart is full of misgivings as to what he  
will say I stole his daughter but failed to  
protect her Having committed this breach of  
trust towards the great man through the fickleness  
of fortune, I am afraid like a son who has  
roused the anger of his father 4

Padmavati —It is not possible to protect my  
thing when its time has come

Portress —The chamberlain and the nurse are  
waiting at the gate

The King —Conduct them at once

Portress —As my lord orders (Exit )

(Enter the chamberlain, the nurse and the  
portress )

Chamberlain —O!

Having reached this kingdom of our relatives,  
my joy is great But again the recollection  
of the death of the daughter of our king fills me  
with sorrow O Fate, was it not enough to have  
the kingdom robbed by the enemies? Must you  
not spare even the life of the queen? 5

Portress Here is my lord Approach him, Sir.  
 Chamberlain' (*Approaching*) Victory to my  
 lord.

The Nurse Victory to Your Highness

The King (*Respectfully*). Sir,

Is the King, who regulates the rise and fall  
 of royal dynasties on this earth, and with whom  
 I was anxious to seek an alliance, well? 6.

Chamberlain O Yes. Mahāsena is well. He  
 enquires if everybody is well here?

The King (*Rising from his seat*). What is  
 Mahāsena's order?

Chamberlain This is worthy of the son of  
 Vaidehī. (Please take your seat) and while  
 seated you will hear the message of  
 Mahāsena.

The King: As Mahāsena orders. (*Sits down*).

Chamberlain: 'Congratulations to you for win-  
 ning back the kingdom robbed by the  
 enemies For.

There is no enterprise among the timid and  
 the weak. The royal glory is mostly enjoyed by  
 enterprising men only' 7.

The King Sir, all this is due to the might of  
 Mahāsena For

I was vanquished of yore but he fondled me  
 just like his sons: I eloped with his daughter  
 but did not protect her And having heard about  
 her sad demise, he still shows me the same  
 kindness. If I have regained the loyal land of  
 the Vatsas, surely, the king alone is the cause. 8.

Chamberlain — This is the message of Mahāsena  
The message of the queen will be delivered  
by this lady

The King — Ah ! mother !

Is my mother, who is the chief queen in  
a harem of sixteen, the holy goddess of the city  
and who was so afflicted with grief at our departure,  
well ?

The Nurse — The queen is well She enquires if  
*all is well here ?*

The King — All well ? Ah ! mother, this is how  
we are well

The Nurse — Now, Your Highness, do not torment  
yourself too much

Chamberlain — Control yourself, my noble Lord  
Though dead, the daughter of Mahāsena is  
really not dead when my noble lord thus  
grieves for her Or

Who can protect any one against the time of  
death ? Who can hold the pitcher when the rope  
breaks ? There is a common law for men and  
trees in a particular season they grow, in an  
other season they are cut down 10

The King — Sir, no, do not say so

The daughter of Mahāsena was my pupil and  
my beloved queen How can I possibly fail to  
remember her even in births to come ? 11

The Nurse — The queen sends the following  
message — ‘ Vāsavadatta is no more To  
me and to Mahāsena you are as dear as our  
Gopāla and Palaka From the very first

we intended to make you our son-in-law. For this purpose you were brought to Ujjayinī. We gave her to you under the pretext of lessons on lute without (performing) the fire-ceremony as witness. But you were impetuous and eloped with her without the celebration of the auspicious nuptial rites. Then we had your as well as Vāsavadattā's portrait painted on boards and celebrated the marriage. We send the portrait boards to you. May their sight bring you happiness '

The King . Ah ! how sweet and noble is the message of the queen

This message is more precious to me than the acquisition of a hundred kingdoms. We have committed so many faults yet the queen does not forget us in her love 12

Padmāvatī My noble lord, I would like to see the portrait of the venerable Vāsavadattā and salute her

The Nurse Behold, princess behold. (*Shows her the portrait*)

Padmāvatī (*Beholding the portrait To herself*)

Hum ! It bears a striking resemblance to madam Āvantikā. (*Aloud.*) My noble lord, is it a good likeness of Her Ladyship ?

The King It is not a likeness. It is herself, at least so it appears to me O Alas !

How could such a terrible calamity befall this charming loveliness ? How could we dare ravage such a sweet face ? 13



Padmāvati —My noble lord, after seeing your portrait I shall be able to judge whether the other is a good likeness [or not

The Nurse —Behold, princess, behold

Padmāvati —(*Beholding*) My noble lord's portrait shows a striking likeness I can therefore say the other must be a good likeness of the noble (Vasavadatta)

The King —My queen I notice that from the time of seeing the portrait, you are pleased and perplexed How is that?

Padmāvati —My noble lord, a lady, who might be the original of this portrait, is living here

The King —Of Vasavadatta's portrait?

Padmāvati —Yes

The King —Then, please, fetch her here at once

Padmāvati —My noble lord, a certain brāhmana put her in my hands as a ward, before my marriage, saying that she was his sister Her husband is away and she shuns the sight of other men So beholding madam as my companion my noble lord should recognise her

The King —If she is the sister of a brahmana, it is evident she must be a different person In this world one often comes across wonderful similarities of form 14

(*Enter portress*)

The Portress. Victory to my noble lord. Here is a brāhmana of Ujjayinī. He says, 'my sister is placed in the hand of the princess as a ward' He wants to claim her back and is waiting at the door.

The King Is he that brāhmana, Padmāvatī?

Padmāvatī -It must be he

The King Conduct the brāhmana here at once with courtesy proper to the ladies' court.

The Portress As my lord orders (*Exit*)

The King. Padmāvatī, will you also fetch her here?

Padmāvatī As my noble lord orders (*Exit*).

(*Enter Yaugandharāyana and the portress*).

Yaugandharāyana (*To himself*)

Having concealed the queen in the interest of the king, I admit, my plan has benefitted my royal master. And although my enterprise is crowned with success, my heart is full of misgivings as to what he will say. Lo

The Portress: Here is my lord. Sir, approach him.

Yaugandharāyana. (*Approaching*) Victory, victory to Your Highness.

The King. I seem to have heard this voice before. O Brāhmana, did you leave your sister in the hand of Padmāvatī as a ward?

Yaugandharāyana —Quite so

The King —I let his sister be brought here with  
all speed

The Portress —As my lord orders (*Exit*)

(*Enter Padmavati, Avantika and portress*)

Padmavati —Come, madam, come I have pleasant  
news for you

Avantika —What is it?

Padmavati —Your brother has come

Avantika —Happily he still remembers me

Padmavati —(*Approaching*) Victory to my  
noble lord Here is my maid

The King —Render her back, Padmavati A  
deposit should be returned in the presence  
of witnesses The noble Raibhya and her  
ladyship here will be witnesses

Padmavati —Sir, now take madam back

The Nurse —(*Looking at Avantika closely*)  
Oh! this is princess Vasavadattā

The King —What, the daughter of Mahasena  
My queen, go with Padmāvati to the ladies'  
court

Yaugandharāyana —No, no She must not go  
back She is certainly my sister

The King —What do you say? She is the  
daughter of Mahasena

Yaugandharāyana —O king !

You are born in the family of the Bharatas  
 You are self-controlled, enlightened, and pure  
 It is not worthy of you to take her away by force,  
 you, who are a model of kingly duty. 16.

The King All right Then let us behold this  
 striking similarity of form. Draw the curtain  
 aside.

Yaugandharāyana Victory to my royal master.

Vāsavadattā Victory to my noble lord

The King Halloo, this is Yaugandharāyana,  
 this is the daughter of Mahāsena

I see her once more but is it reality or a  
 dream? On a former occasion too I saw her but  
 I was deceived. 17

Yaugandharāyana . Sire, by concealing the  
 queen, I am guilty of high treason. Please,  
 forgive me, Sire. (*He falls at his feet.*)

The King (*Raising him*). You are really  
 Yaugandharāyana

When we were plunged in deep distress, you  
 saved us with your exertions through feigned  
 madness, with battles, and plans prescribed by  
 treatises on politics. 18.

Yaugandharāyana I am a humble follower of  
 the fortunes of my royal master.

Padmāvatī Ah ! this is the noble queen  
 Madam, in treating you as a companion I  
 have unwittingly transgressed the bounds of  
 propriety. I bow my head and beg your  
 forgiveness.

Vasuvilitta (*Raising Padmavati*) Rise, rise, O  
fortunate woman blessed with a husband  
It is with this supplication that you are  
transgressing propriety

Padmāvati —I am much obliged

The King —My dear Yaugandharayana, what  
was your plan in concealing the queen?

Yaugandharayana —To save Kusumbi was the  
sole object

The King —What was the reason of putting her  
in the hand of Padmavati as a ward?

Yaugandharayana —The soothsayers Puspaka  
and Bhadrila had predicted that she was  
destined to become your queen

The King —Did Rumanvan know this?

Yaugandharayana —Sure, all (the ministers)  
knew it

The King —O! what a rogue is Rumanvan to  
be sure

Yaugandharayana —Sure, let noble Raibhya and  
this lady return this very day in order to  
announce the news of the safety of the queen

The King —No, no We shall all go together  
with queen Padmāvati

Yaugandharayana —As my lord orders

### *Epilogue*

May our king (brave) like a lion rule on this  
earth bounded by the ocean, whose two ear orna-  
ments are the Himalayas and the Vindhya moun-  
tains and which is brought under one sovereign  
sway 19 (*Exeunt omnes*)

THE END

Translation of the stanzas attributed to  
Bhāsa in various anthologies

No 3292, pp 471 5.

The line of sandal paste painted as a decoration on her forehead by her friends looks as if it were a bandage for the wound caused by the arrows of cupid in the form of a dimple of her slightly pale and emaciated cheek

No 3330, p. 482.

Whence is this diametrically opposite nature of the noose in the form of the arms of the beloved ? When entwined round my neck they restore life back to me but removed they take it away.

No. 3640, p 541

The she-cat licks the rays of the moon on its cheeks, mistaking them for milk. When they filter through the leaves of trees, the elephant tries to collect them mistaking them for lotus-stalks. When they shine on bed, a damsel mistakes them for her silken garments and tries to gather them round her at the end of amorous pleasures. The whole universe is thrown in confusion by the moon who is maddened with her own splendour.

No 3907, p 593.

The sun burns fiercely like a low-caste man made newly rich The black antelope discards its horn as an ungrateful man, his friend. Water becomes clear like the inner consciousness of a

sage And mud, like a poor lover, is being dried up \*

No 1286, p 214

She is (but) a maiden (yet) well acquainted with the manifold manifestation of the five-armed cupid She is slender but her slim frame is overloaded with the burden of her breasts She is overwhelmed with bashfulness at the end of amorous pleasures Ah ! who is she? What is she like ? Of her what can I say ?

No 1353, p 226

She grieves when I am distressed, rejoices when I am happy She is sad when I am depressed, speaks gentle words when I am harsh with rage She knows her time, relates charming tales and is pleased when I praise her She is one yet she is many She is my wife, my best guide, my friend and my most charming maid

No 1619, p 275

O hard hearted one! Give up thy anger It kills all happiness Look, proud dame, Death writes each day off as ' gone and gone ' It is not becoming to thy youth Our meeting is but for a short time Far better will it be to spend in love the time, wasted in quarrel

No 1628, p 276

You deceived me too much with your assumed pretensions and false friendship I too paid

This is the description of autumn

attention with my confidential silence and businesslike conversation. Let us be frank: I am not your lady-love. In vain are your efforts. I am jealous, you are indifferent; served us both right.

No. 2383.

The tree in the form of love having been burnt, the nectar, stored in the jars of her breasts, transformed the youthful maiden into a creeper her line of thrilling hair became its bristles, the three skin-folds (on her abdomen) its basin of water.

No. 1112

Agitated on account of the worship of gods in the auspicious rite of the approaching wedding, Gaurī saw, before her, a painted portrait of her husband, the god who bears the Ganges on his head Sentiments of adoration, surprise, displeasure, and bashfulness held her fast After a long time and with great difficulty, she offered a handful of flowers to her lord, at the bidding of elderly matrons May this handful of flowers protect you.

No 2872

The moon is pale like the face of a damsel separated (from her lover) The luster of the sun is feeble like the authority of a man deserted by fortune The blazing fire is pleasant like the anger of a newly-married bride And the freez-



ing wind is biting like an embrace of a wicked person \*

Quoted by Jalhana

All that the gods obtained from churning the ocean with hard labour is seen on the face of a beautiful woman. Celestial flowers are her fragrant breath, moon her cheeks, nectar her lower lip, and poison her bright side long glances

Extract from the Brhat katha sloka Samgraha of Buddhasvāmin

### CANTO IV

There is, in the land of the Vatsas, a city Kauśāmbi, the very heart of the earth. It is situated on the bank of the Kalindī (Yamuna). Therein reigns King Udayana 14

Although the king had a large harem, his heart† was set on two, Vasavadatta and Padmāvatī 18

Like the mighty arms of Sarāṅgapani ‡ were the four ministers§ and friends of the king—strategems|| incarnate as it were 19

Description of winter

† The word used in the text is *buddhi* mind idea notion recognition &c he recognised two only as his queen

‡ The word *Sarāṅga* is derived from *Sarāṅga*, a horn. It means something made of horn a horny substance. It is also the name of the bow of Viṣṇu, which was

probably made of horn. *Sarāṅga* *pani* therefore means wielder of

the bow *Sarāṅga*, &c ViṢṆU  
§ Late's translation of this passage is wrong. *Bhujah* is in the plural and should be construed with *mitramantrinaḥ*. Had the poet intended to praise the arms of the king the dual instead of plural would have been used. The comparison lies not only in the great power of the arms of ViṢṆU and ministers but also in their number both being four.

|| Treatises on politics mention four means of success against an enemy (1) persuasion (2) negotiation (3) bribery (4) assault

They were Rsabha, Rumanvān, Yaugandharāyana and Vasantaka. With them the king passed his time 20

If I die without 'leaving a son, who will become the guardian of my property and kingdom?' 46

The anxiety to have a son (devoured) the king. Deep sighs were his constant companions. Thus passed several days. 47

### CANTO V.

Having dismissed the court,\* the king said to the ministers, 'Gentlemen' listen to what I am going to say, you who are men of intelligence' 1.

'If, not having children, you long for them, then commence, simultaneously with me, the adoration of the gods' 6

The ministers having signified their assent, the king approved. 10

On an auspicious day he worshipped the gods, the sacred fire and the Brāhmanas and repaired to the Forest of Elephants accompanied by his queens and ministers 11

The Princess of Magadha was of firm resolution (to practice penance) but queen Vāsavadattā dissuaded her (with the words), 'My friend, give up this fatiguing toilsome undertaking' 12.

And she added, 'you are young and tender like a fibre of the lotus plant. You have always

\* The word *āsthāna* derived from *Sthā* with *ā* 'to stand, stop, or stay,' means 'an abode, residence, audience hall, assembly' and also 'court'

been used to comforts in the house of your brother as well as in that of your husband ' 13

'I, unfortunate as I am, have experienced unbearable sorrows I am therefore capable to bear hardships ' 14

'The son, who will be born to me, will be yours ' 15

She having returned, the king, accompanied by Vasavadatta, soon propitiated the King of Kings (god Kuvera) by his austerities 16

At the lapse of a period of two months, the news, that the queen was enceinte, spread in the country 83

Her mother in law saw her face Her cheeks were pale like a faded *Madhuka*\* flower and her eyes were dim† She came to know that she was suffering from the longing of pregnancy‡ 86

She asked her, 'My daughter, tell me, without reserve, your longing of pregnancy If the longing is not satisfied, abortion is often the result ' 87

When out of bashfulness she did not confess her longing of pregnancy, the mother in law began to relate her own story to the queen consort 88

*Madhuka* is a kind of flower from the blossoms and seed of which oil is extracted

†*Jihva* means oblique crooked quaint dim or dull The compound *Mlayan kapalam* and *jihmalocanam* are attributes of *mukham*

*Dohada* is explained as a Prakrit word Skt *daurhada* i.e. sickness of the heart nausea It is a favourite idea with Sanskrit writers that a pregnant woman is always oppressed by longing often morbid They must be satisfied for the safe delivery of the child

One day when I was enceinte,\* your father-in-law asked me 'tell me quickly what longing of pregnancy is oppressing you.' 89.

Although I was questioned† many times and although I was intimate with him‡, I was so overwhelmed with bashfulness that I could express my desire only through the mouth of a friend 90

And that (desire) was satisfied by the ministers at the command of Śatānīka 91

Having ascended the terrace of the palace§ I gazed at the circle of quarters, red like a mountain of rubies as if red on account of conflagration of the universe 91

All of a sudden there appeared, like the eldest son|| of Garuda, a (huge) bird, seen by the crowd of the people, who were confused by a storm of wind raised by its wings 95

Greedy ¶ of fresh meat, it seized me, who had lost all consciousness, and rushed through air with a terrible speed under the eyes of Śatānīka 96

It put me down in a far distant place and was about to devour me when it was prevented by some unknown being and escaped in the air. 97.

There I saw two emaciated young ascetics 98.

\**Antarvatnī* means pregnant; *Antarvat* and *antarvalī* have also the same meaning

†*Anuyuktayā* qualifies *mayā* being the instrumental singular of *anuyuktā* derived from *yuj* with anu meaning 'to question, ask, order'

‡Lacote translates, 'I was his favourite' *Pranayin* however means 'loving, lover, suitor,'

*Pranayinī* therefore should mean 'a loving or affectionate woman'

§ *Suyāmunam* means 'a palace'

|| Lacote translates, 'like the elder brother of Garuda'

But *putra* cannot mean 'a brother'

¶ *Grddha* is the PPP of *grdh* 'to covet, to desire, to be greedy'

They said to me, 'O queen, do not be afraid  
This is the hermitage of Vasistha, situated on the  
holy ground at the foot\* of the Mountain of the  
Rising sun 99

I saluted him from a distance And he com-  
forted me with a benediction 101

'You need not regret the absence of your  
relations when I am a relation to you 102

Having reassured me with sweet words like  
these he asked his disciples to prepare a hut for  
me 103

Under the protection of the sage, I lead the  
life of a hermit, and lived there in happiness The  
sages performed the rites and sacraments during  
the period of pregnancy 105

In the tenth month I gave birth to a son,  
your husband 106

The sacrament to the new born babe was  
administered by the preceptor of the solar race  
himself And on the 12th day he also performed  
the naming ceremony of my son 107

'This noble infant is born on the Mountain of  
of the Rising sun (*udaya*) he will become famous  
under the name of *Udayana* 108

His mind was developed by the study of the  
Veda, music, all the arts and sciences as well as  
the use of weapons and missiles 109

'Thus passed the days Vasistha forbade him,  
never go far from this hermitage' 110

*Upatya* is land situated at the foot of a mountain It also means a valley a vale

*Ni* with *vi* means to educate to train to develop to discipline

But on account of the innate indocility\* of the warrior-caste,† he went away far from the hermitage on a hunting expedition and enjoyed himself in the forest 111

Once, resplendent with divine garlands and sandal paste, he saluted, in a frightened manner, Vasistha who was smiling 112

‘ I have visited Bhogavatī and just returned I have transgressed your order You, holy Sir, are my judge ’ 137.

Vasistha said to him, ‘ this was a stratagem invented by me so that you may be able to see the young serpents ’ 138

‘ With them, now you must return to Bhogavatī and learn music and the science of elephants with all its branches ’|| 139.

‘ If the king of serpents asks you to accept anything, then choose the lute Ghosavatī with all the serpent-melodies ’¶ 140

‘ When it is put on the lap, its cords though untouched, emit ravishing music Know that to be Ghosavatī ’ 141.

Having heard these words of the preceptor, Udayana then went to the world of the serpents. After the lapse of a good deal of time, he returned holding the lute in his hand 142

\* *Karkasa* lit, means ‘ hard, harsh, tough, rough or rude ’

† Lacote translates *jāti* by blood ’ In my opinion ‘ caste ’ would be more appropriate

‡ Bhogavatī is the name of the capital of the king of serpents in the nether world.

|| *Vistara* derived from *śṛ* with *vi* ‘ to spread, extend, expand ’ means ‘ spreading, expansion amplification, details, particulars, branch ’

¶ *Mūcchanā* derived from the root *mucch* ‘ to swoon, faint fade, ’ means ‘ fainting, swooning, and in music ‘melody ’

From that day Udayana captured the elephants who frequented the Mountain of the Rising sun with the ravishing melodies of Ghosavati 150

Some time passed in this manner, then the holy hermit said to me, 'Your son has attained youth, it will be necessary to go to Kauśambi 195

Ordered by him, his disciples took me with my son and brought me to this town in a moment through the air 154

Having satisfied my longing of pregnancy, I obtained such a noble son My daughter in law, satisfy your longing of pregnancy whatever it might be\* 175

Now the king said to the Queen, My Queen, why are you delaying now? Ascend this aerial car and fly at your sweet will 281

The queen answered, 'My lord, without you I do not visit even the garden, much less will I fly in the limitless space ' 282

The king then ascended the aerial car with all his retinue, with all the ladies of the harem, with his queens and ministers, and with different groups and classes of the citizens 284

Having reached the pure regions of air, he proceeded towards the eastern direction 285

There King Darśaka† saw the car flying over the city‡ and exclaimed, 'Who is he, god or a demigod'? 286

After much persuation Va avadatta signifies her desire to fly through the air in an aerial car Expert mechanics are called and a car is constructed The narration is then continued by the sta za 31

†Lacote misunderstands this

verse Darśaka does not mean here an ordinary observer but is the name of the king of Magadha

‡ City here does not refer to Kauśambi but to Rajagṛha, the capital of Magadha

He was saluted by King Udayana accompanied by Padmāvatī King Udayana then took leave and proceeded by the aerial path 287

Having circumabulated the earth, bounded by the ocean, he went to the capital of Avantī. 288.

The (pilot) stopped the car and the king was pleased 289

Pradyota saw that car shining with the rays of jewels 'What is this?' he exclaimed His mind was torn with doubt and suspicion. 290

The King of the Vatsas softly threw an arrow before Pradyota whose mind was full of uncertainty On this arrow words had been inscribed. 292.

Mahāsena seized it and read the strange message, 'Sire, Udayana, the thief with his queens, salutes you' 293

Having heard this, Mahāsena said to his son-in-law, 'we have given amnesty to the thief, let him descend' 294

Then having remained there for some time and taken leave of his parents-in law, he flew towards Kauśāmbī, his car being gazed on by the multitude. 296

\**Pinjua* derived from the root *pinj* 'to paint, colour, dye' means 'tawny, yellowish, of golden colour, shining'

†*Pradyota*, derived from *dyot* 'to shine, illumine,' means illumination light, ray

‡*Dolā* means a 'swing', *Dolā* also means a swing, or 'doubt'

The passage can be literally translated as, 'whose mind was swinging in the swing of suspicion'

§Udayana eloped with Vāsava *dattā* from the palace—prison of *Mahāsena* The word thief refers to this elopement



Extract from the *Bihat'kathamāñjarī* of  
Ksemendra

There is a prosperous town Kau'ambi, the  
the very glory of Siva 4

There reigned king Satamla, the lord of  
mighty lands 5

As Brhispati was of Sakia, Yugandhara was  
his minister, of great intelligence, the pilot of the  
ocean in the form of kingdom 12

Supatipa was the Commander in Chief  
Vipra, well acquainted with the meaning of the  
scriptures and the intimate minister was a per-  
sonal favourite of the king 13

Visnumati was his beloved queen as Sri was  
of Visnu 14

The king, a second Dasinatha made a sacri-  
fice and obtained through the favour of the  
sage, a son Sahasrauka like Rama himself 18

When the king and the queen had departed to  
the other world, and their glory alone survived,  
the son of Satamika ascended the throne at the  
advice of the ministers 26

In course of time, he married the daughter  
of King Krtavarma, the treasure *in toto* of the  
flower bowed cupid 35

As Bhuvanī of the moon crested god (Siva)  
she bore'd his child in her womb and shone pale  
like a digit of the moon washed with nectar 37

Meanwhile the prime minister, the commander-in-chief and the intimate brāhmaṇa friend of the king obtained sons worthy of their families.  
38

The noble Yaugandharāyana was the son of Yugandhara, Rumanvān of Supratīpa and Vasantaka of the Brāhmaṇa 39

Then as misfortune would have it, a dreadful bird, born of the race of Garuda, seized her mistaking her for meat She fell into a swoon 43.

The bird, huge like a mountain, carried her afar and abandoned her in a cave of the Mountain of the Rising sun, still helpless on account of the swoon 44.

Then there appeared a young hermit, an ocean of mercy, who *en passant*, by chance, saw her in that state and brought her to the hermitage. 50

There Jamadagni mercifully consoled her as a daughter In course of time she gave birth to a son as Pārvatī to Senānya. 51

A celestial voice christened him Udayana  
52

The ceremonies like the tonsure and others were performed by the great sage in the hermitage The child beautiful like the moon began to grow along with the ambition of his mother  
53.

Fond of hunting, he once saw a serpent captured by a hunter. He could not bear the distress of the serpent and got it released by offering, to the avaricious hunter, a golden bracelet given to him by his own mother 54 55

The serpent, now set free, assumed the form of a *naga* and having offered his friendship with folded hands, the broad minded one took him to the nether world 56

He received, from the king of serpents, a betel leaf, a never-fading wreath of flowers, and the lute *Ghosarati*, and returned to the hermit age 60

Meanwhile the hunter went to a merchant in Kauśāmbi with a view to sell the bracelet, the jewel of which had the name *Sahasrāṅka* inscribed on it 62

Having heard the account of the recovery of the bracelet and made the hunter as the forerunner, the king eagerly set out in that direction with his ministers 65

He reached Jamadagni's hermitage where the lion and the lamb had given up their enmity 139

'This is, O king! thy son, born in Mrgavati. Handsome, auspicious, an ocean of glory, he will be victorious like a second *Dhanañjaya*' 141

Have said these words, the sage took hold of Udayana and gave him to the king, who, accompanied by the queen, and surrounded by the ministers set out for the capital 142

Yaugandharāyaṇa became the minister to the young prince, Rumanvān, the commander-in-chief of the army, and Vasantaka, the personal intimate friend. 144.

## CANTO II.

When the king, a descendant of Pārtha, attained, in heaven, a position worthy of his family, his son, accompanied by his queen, performed the funeral rites, prescribed by the scriptures 1.

Having entrusted the cares of the kingdom to Yaugandharāyaṇa, Udayana enjoyed himself by playing on the lute and passed his time in hunting 3

Meanwhile, having discovered that he was a man of feeble enterprise, Mahāsenā, the fierce, the king of Ujjayinī, resolved to conquer him. 4

(He thought), 'My daughter, Vāsavadattā, is worthy of him alone. He is my natural enemy and cannot be sought. Being proud, he himself does not seek her hand' 5.

'Every day, in the forest, he captures elephants overpowered by the melodies of the lute. He can be made a captive with a ferocious elephant.' Having resolved on this course, he, of firm determination, sent an ambassador with a message to the king of the Vatsas with false compliments and presents. 9-10.

'Here is my daughter, the sole treasure of my family and you are an expert musician. She

desires to become your pupil with a view to take lessons in playing on the lute Come therefore to Ujjayini, O king, for the sake of my daughter ' 12 13

With this message, the ambassador left for Kausambi in great haste And having approached Udayana, he delivered the message as directed 14

'Vasivadattā will learn to play on the lute if she will (be good enough to) come to my capital It is the pupil who goes to the house of the teacher and not the teacher to the house of the pupil ' 15

With this counter message, the ambassador was dismissed The king and Yaugandharāyana, the minister, were angry with the king of Avanti 16

Meanwhile, Mahāsena, the fierce, heard the indifferent counter message from the ambassador, thought over it, and was slightly agitated 31

The fierce king constructed a mechanical elephant huge like a moving mountain, with its interior made an abode for the soldiers, and left it in the forest of the Vindhya mountains 32

Hunters informed king Udayana of the elephant who moved slowly and sportively, whose ears and face were beautiful and who had the appearance of a celestial elephant 33

Expert in the capture of elephants, he penetrated the great forest alone 34

Having seen the false elephant and desirous of capturing it, he played sweet tunes on the lute but like services to a wicked man, they bore no fruit. 39.

While he was busy with the lute, soldiers came out of the elephant and with a desire to capture him, attacked him all of a sudden with impetuosity. 41.

He looked at them calmly, with his courageous heart unagitated. Formidable in the circular array of troops, he slaughtered them in battle 42.

One gallant soldier, who had received a boon from God Mahākāla and who was on that account invincible, attacked him with those who had survived his slaughter and with a stratagem captured the king from behind. 43.

With the king of the Vatsas as a prisoner, he entered the capital. 44.

Then Mahāsena with the citizens saluted the king of the Vatsas and declared, 'O mighty king, you are worthy of respect at my hand. I have no enmity towards you' 46.

With these words, the far-sighted king introduced his daughter and said, 'she is your pupil. Teach her the various arts and to play on the lute.' 47.

Then Udayana saw her whose eyes were like the blue lotus. 48.

Having seen the princess, he was thrilled to the bone. 52.

The princess saw him and bent down her face in bashfulness 53

The king, being attended by her, full of love and solicitude, forgot the existence of his kingdom like one made immortal with nectar 55

The astute Yaugandharāyana was distressed. Having consulted the commander in chief and the citizens, he, well versed in supernatural science, went away 59

In ten days, he reached Ujjayini 64

With the supernatural science, the wise man changed his appearance 66

In the same manner he quickly transformed Vasantaka 68

Stumbling at every step, Yaugandharāvana appeared on the royal road, singing, laughing, reciting, running 69

In the neighbourhood of the palace of the princess, he became stark mad 70

Out of curiosity, the ladies of the court brought him to the music hall where he saw the king, who, like Arjuna\*, was the teacher of the princess 71

He conversed with the king in private and with the help of his supernatural science, disappeared 72

Now having freely approached the king, Yaugandharayana whispered to him the means of freedom and having made an appointment again went away 133

Arjuna a great ancestor of Udayana lived disguised as a eunuch in the capital of the king of the Virāṭas and taught princess Uttara music and dancing

Then fully armed and having slain the guards of the city in the night, Udayana escaped with Vasantaka, Vāsavadattā, and Kāñcanamālā, her loving and trustworthy friend—their necklaces swinging on account of the speed of the she-elephant 136-7.

Pālaka, in a fit of rage, rode the elephant Nadāgiri and alone pursued him. Having been informed of this pursuit, the king of Avanti said, 'Pālaka is brave and irascible and the king of the Vatsas should be honoured. O Gopāla, go quickly and prevent a battle between them.' 139-40.

At the bidding of his father, Gopāla rode the horse called Sugrīva and galloped away to fetch his brother back. 141.

Meanwhile with his swift horses, Gopāla overtook them and by the order of his father induced Pālaka to return to the capital. 156.

The following day, at noon when the sun was burning with its rays, they reached a tank. Bhadravatī, the she-elephant drank the water which was mixed with poison. As soon as it got down her throat, she fell dead. 158-9.

The king was now joined by Yaugandharāyana who wore his natural guise, and who was welcomed both by the king and Vāsavadattā. 163.

The king, accompanied by his sweet-heart, heard the words of a merchant-traveller. The king of Avanti has sent Gopālaka with jewels,



beautiful horses and elephants to celebrate your marriage and he is already on the road' He sent messengers to his capital and himself delayed (his departure) waiting for the army 164-5

When Gopālaka arrived, great festivities began The king together with the queen entered the wedding chamber 251

Extract from the Kathāsaritsāgara of Soma-deva.

### BOOK III.

#### CHAPTER I

Thus having obtained Vāsavadattā, the king, the lord of the Vatsas, gradually had his mind most exclusively and passionately devoted to the pleasures of her (society). 3.

Yaugandharāyana, the prime minister, and Rumaṇvān, the commander-in-chief, upheld day night the burden of his kingdom 4.

Once, the minister Yaugandharāyana, full of anxiety, brought Rumaṇvān to his house at night and said : 5

‘This lord of the Vatsas is born in the family of the Pāndavas. To him belongs the entire earth, as well as the town called Hastināpura, descended by heredity.’ 6.

‘All this has the king abandoned, not being desirous of making conquests His kingdom is confined to this territory alone a single state.’ 7

‘Devoted to wine, women, and hunting, he certainly is indifferent to the kingdom, all the cares of which have been entrusted to us.’ 8.

‘We must therefore proceed, by our own intelligence, in such a manner, so that he should obtain the sovereignty of the whole earth, which belongs to him by hereditary right.’ 9.

‘ In this way we shall give sure proof of our devoted loyalty and perform our duty as ministers ’ 10

‘ Pradyota, the king of Magadha, is our only adversary. He is an enemy who always attacks us in the rear ’ 19

‘ He has a daughter Padmavati, a pearl of a princess. Let us ask her hand for our sovereign ’ 20

‘ With our cleverness we shall conceal Vasavadatta and having set fire to her house we shall give out everywhere that the queen is burnt ’ 21

‘ In no other case will the king of Magadha give his daughter to our king, for on a former occasion, when requested by me he had answered. ’ 22

“ I shall not give my daughter, dearer to me than life, to the king of the Vatsas, for he is passionately in love with Vāsavadatta. ” 23

‘ Moreover the king of the Vatsas will never marry any one else as long as the queen is alive. But if the report, that the queen is burnt, is spread, all will succeed. ’ 24

‘ When Padmavati is obtained, the king of Magadha will be our relation. He will no longer attack us in the rear but will be our ally ’ 25

‘ Then we will proceed to conquer the eastern and other directions in due course. In this manner we will win, for the king of the Vatsas, the whole earth ’ 26

But said Rumanvān, 'The separation of the king from Vāsavadattā has many serious disadvantages.' To this Yaugandharāyana answered  
55

'In no other way can our enterprise be accomplished And if the enterprise is not undertaken, it is certain that with this self-indulgent king, even the present kingdom will be lost ' 56

'But if you are afraid of the queen's father Canda Mahāsenā, (be assured that) he together with the prince and the queen will do whatever I ask him to do.' 60

Having heard this from Yaugandharāyana who had made up his mind, Rumanvān said, 'If this indeed is the firm resolution, let us send for Gopālaka, the respected brother of the queen We shall consult with him and then adopt the necessary measures ' 104-5

'All right,' said Yaugandharāyana And Rumanvān, on account of the confidence in his colleague, made up his mind to adopt the necessary measures 106

The following day the two chief ministers sent a messenger of their own to fetch Gopālaka under the pretext that (the queen) was longing (to see him). 107

The very day Gopālaka arrived, Yaugandharāyana brought him, during the night, to his house together with Rumanvān. 109.

And Gopālaka, desiring the good of the king, approved of the scheme although it would bring sorrow to his sister 111

Having thus settled the scheme, Yaugandharayana, Gopalika, and Rumanvan then deliberated in the following manner 118

‘Let us under some pretext go to Lavanaka with the king and the queen That is a frontier district and quite close to Magadha’ 119

‘As it contains pleasant hunting grounds, the king will be absent (from the town) We shall then set the ladies’ court on fire and proceed as determined’ 120

‘We shall take the queen and put her, under some pretext, in the house of Padmavati, so that she herself may be a witness of the queen’s virtuous conduct during the period of concealment’ 121

Having thus deliberated together during the night, they all Yaugandharayana and others, entered, on the following day, the palace of the king 122

There Rumanvan made the following representation to the king of the Vatsas, ‘Sire! it will be good for us to visit Lavānaka’ 123

‘It is a very pleasant place There are delightful hunting grounds and grass for fodder, O king, is easily obtainable’ 124

‘On account of close vicinity, the king of Magadha oppresses all that territory Let us, therefore, go there for the sake of protection as well as for enjoyment’ 125

Having heard this, the king of the Vatsas, passionately fond of sport, made his mind to go to Lāvānaka together with Vāsavadattā. 125.

## CHAPTER II.

Then by the above-mentioned stratagem, Yaugandharāyana and other ministers conducted the king of the Vatsas with his beloved queen to Lāvānaka 1

And the king of the Vatsas, while dwelling in that region, roamed afar in the forest day after day in search of sport 5

One day when the king had departed on a hunting expedition, the wise Yaugandharāyana, having arranged the plan of procedure, and accompanied by Gopālaka, Rumanvān, and Vasantaka went secretly to the queen Vāsavadattā 6-7

There he used manifold arguments to persuade her, already inclined, being previously informed by her brother, to help in promoting the interests of the king 8

She agreed (to the proposal although) it inflicted sorrow of separation upon her. What will not women of good families, and attached to their husbands, endure? 9

Then having given a charm which transformed appearance, the wise Yaugandharāyana made the queen assume the disguise of a brāhmana woman 10.

He transformed Vasantaka into an one eyed brāhmaṇa boy and himself, in the same way, assumed the appearance of an old brāhmaṇa 11

Now taking the queen disguised in that manner, and accompanied by Vasantaka, he of mighty intellect set out leisurely to Magada 12

Thus the queen Vasavadattā went out of her palace. With her body she walked on the road but went in spirit to her husband 13

Then Rumanvān set her palace on fire and proclaimed, 'Help, help ! the queen together with Vasantaka is burnt ' 14

Now Yaugandharāyana together with Vasavadatta and Vasantaka reached the capital of the king of Magadha 16

Having seen the princess Padmavatī in a garden, he, although prohibited by the guards, approached her with his two companions 17

As soon as Padmāvatī saw the queen Vasavadatta, disguised as a brāhmaṇa woman, she fell in love with her at the first sight\* 18

The princess overruled the guards and had Yaugandharāyana, disguised as a brāhmaṇa conducted to her presence 19

She asked, 'O great brāhmaṇa, how is this young damsel related to you ? What is the object of your visit ?' He answered 20

*Lit love was born in her eyes.*

‘ O princess, this is my daughter named Āvantikā Her husband is addicted to bad habits He has deserted her and gone somewhere ’ 21.

‘ O gracious lady, I want to leave her in your care, meanwhile I’ll go, search for her husband and bring him back in no time ’ 22.

‘ And please let this one-eyed boy, her brother, stay with her so that she may not experience the misery of loneliness ’ 23

Having said this to the princess who granted his request, the wise minister took leave of her and quickly returned to Lāvānaka. 24

Then taking with her Vāsavadattā who passed under the name of Āvantikā and her boy follower, the one-eyed Vasantaka, Padmāvatī, who treated them with great respect and was full of kindness for them, entered her palace, (adorned) with many wonders 25-26

Having perceived that she was a person of high rank, Padmāvatī attended upon her to her heart’s content with very costly comforts such as she enjoyed herself 29

Now in course of time, Vāsavadattā made, for the princess, the never-fading garland and the ornament on the forehead which she had previously learnt from the king of the Vatsas 31

Meanwhile, having roamed into distant hunting-grounds, the king of the Vatsas returned to Lāvānaka, late in the evening. 47.



There he saw the ladies' court reduced to ashes by fire and heard from the ministers that the queen was burnt with Vasantaka 48

As soon as he heard this, he fell on the ground, his heart overpowered by unconsciousness, which seemed desirous, as it were, to remove the pain sprung from the realisation of that sorrow 49

He regained consciousness after some time and his heart burnt with grief as if possessed by the fire which sought to consume the (image) of the queen imprinted there 50

Then distracted with grief he lamented and resolved to commit suicide. But after a while the king remembered (the prediction)\* and reflected as follows 51

'This might be some policy employed by the ministers. It is therefore quite probable that I may once more be reunited with the queen' 55

And exhorted by the ministers, the king put self control in his heart 56

When this was the state of affairs at Lavanaka, the spies, who were posted there, went to the king of Magadha and told him every thing 58

As soon as he was informed of the situation, the king (of Magadha), who knew his time,

The prediction was made by the sage Nīrada at the time of departure from Kauśambi that from queen Vīśavadattā would be born a son who would rule over all the Vidyādharas

became anxious to give, to the king of the Vatsas, his daughter Padmāvatī who had previously been sought (in marriage) by his ministers. 59.

Then he sent a messenger and through his mouth communicated his desire to the king of the Vatsas as well as to Yaugandharāyana. 60.

And at the advice of Yaugandharāyana the king of Vatsas accepted the offer. 61

Then having ascertained an auspicious day, Yaugandharāyana quickly sent a messenger to the king of Magadha with an answer 62

Then the lord of Magadha made preparations for the celebration of the marriage such as were worthy of his love for his daughter, his own desire, and his wealth. 66.

And Padmāvatī was delighted when she heard that she had obtained a husband she desired but Vāsavadattā was grieved when the news reached her ears. 67

'In this manner an enemy is converted into a friend and your husband is just the same to you,' this statement of Vasantaka brought her consolation like a friend 69.

And when the marriage was near at hand, the wise lady, once more, made for Padmāvatī the divine and never-fading garland and forehead ornament 70

The seventh day having arrived, the king of the Vatsas, accompanied by his ministers, reached there with troops to marry her. 71.

Having entered the palace of the king of Magadha, the king of the Vatsas proceeded to the

wedding chamber full of women whose husbands were alive 76

There, in the midst of that chamber, he saw Padmāvati adorned for the wedding 77

Then having ascended the altar, he took her hand which was the commencement of his taking tribute from the whole earth 79

At that time, calling the fire to witness, Yaugandharāyana made the king of Magadha swear friendship, free from enmity, for his king 84

His attendants having eaten and drunk, the king of the Vatsas set out with his ministers taking the bride Padmāvati with him 90

And having ascended a comfortable carriage sent by Padmāvati together with swift horses also sent by her Vasavadatta too proceeded secretly in the rear of the army, making Vasantaka, whose appearance had been transformed, to precede her 91 2

Having reached Lavinak, in course of time, the king of the Vatsas entered his own palace with the bride But his heart was always with queen Vasavadatta 93

Now having arrived, Vāsavadatta entered the house of Gopālaka at night, having posted chamberlains outside 94

There she saw Gopalaka, her brother, who showed her great respect and weeping embraced him whose eyes were also filled with tears 95

At that moment, there arrived Yaugandharayana, true to (the previous) agreement, to-

gether with Rumanvān and was courteously received by the queen. 96.

While he was removing her grief caused by separation and the great enterprise, those chamberlains repaired to Padmāvatī 97

‘Āvantikā has arrived, O queen’ but has dismissed us in a strange manner and entered the house of prince Gopālaka ’ 98.

Padmāvatī was thus informed by her own chamberlains in the presence of the king of the Vatsas and being alarmed she said to them. 99.

“Go, say to Āvantikā, ‘you are a ward in my charge. What have you therefore to do there Come where I am.’” 100

Having heard these words, the chamberlains departed The king asked Padmāvatī in private, ‘Who made this garland and fore-head ornament for you ’ ? 101

She replied, ‘this great art is the work of that lady called Āvantikā who was put in my house by a certain Brāhmana as a ward in my care ’. 102

As soon as he heard this, the king of the Vatsas ran to the house of Gopālaka 103.

Having arrived he entered the house at the gate of which chamberlains were posted and in the interior of which were the queen, Gopālaka, the two ministers, and Vasantaka 104.

There he saw Vāsavadattā returned from banishment and overpowered by the poison of sorrow, fell on the ground 105-6.

Then she too fell on the ground with her limbs pile on account of separation and bewailed, censuring her own conduct 107

And the couple, distracted with grief, so wept aloud that even the face of Yaugandharayana was washed with tears 108

Having heard, at that time, lamentations of that sort, Padmavati, bewildered came to that very place 109

Gradually she became aware of the true state of the king and of Viswadatta and was reduced to a similar state. Noble women are simple and affectionate 110

Then wise Yaugandharayana said to the king of the Vatsas, 'Sire ! I did all this with the desire to get universal sovereignty for you by marrying you to the daughter of the king of Magadha. The queen is not in the slightest degree to blame. And this her co-wife is a witness of her virtuous conduct during the period of separation.' 112 3

Then Padmavati, free from all trace of jealousy, said, 'I am ready to enter into fire just now to prove her purity' 114

The king said, 'I alone am to blame for it was for my sake that the queen endured this great affliction.' 115

And Vaswadata said with a firm resolution, 'I must enter into fire to remove suspicion from the heart of the king' 116

Then the wise Yaugandharāyana, the foremost of enterprising men, sipped water, and pure, with his face turned to the east, uttered these words. 117.

‘ If I am a benefactor of the king and if the queen is pure, speak out, ye guardians of the world If not, I sacrifice my body ’ 118.

Having said these words, he became silent and this heavenly speech was heard, ‘ fortunate are you, O king ’ whose minister is Yaugandharāyana, and whose queen is Vāsavadattā who was a goddess in a previous birth. No blame attaches to her. ’ Having said these words, the speech ceased. 119-20

And the king of the Vatsas together with Gopālaka praised the policy of Yaugandarāyana and considered the whole earth as already subject to him. 122

Then the king, possessing the two queens like incarnate forms of love and happiness, had his love increased day by day on account of living together, and experienced the highest bliss 123.

## NOTES

नान्दी—means a stanza which forms the beginning of the prologue. It either invokes or praises a deity or pronounces a benediction on the audience. Further it gives some indication of the plot of the play. Sometimes the stanza is so constructed that the names of principal characters can be pieced together from a juxtaposition of syllables. The आदिभरतनाट्यशास्त्र quoted by मल्लिनाथ gives the following definition — आशीर्नमस्क्रियारूप श्लोक काव्यायसूचक. The description given in the भरतनाट्यशास्त्र is the following —

पूर्वं कृता मया नाट्या आशोधनसंयुता ।

Now all the characteristics of नान्दी are found in the stanza, recited by the stage manager. This stanza is therefore the real नान्दी as defined by writers on Sanskrit poetics. The word नान्दी as used in the play has obviously therefore a meaning quite different from what it has in classical Sanskrit drama, e.g., in the plays of Kalidasa.

It is derived from the root नद् 'to rejoice' or 'to be pleased'. The etymological meaning therefore is 'pleasure' or 'delight'. This meaning is expressed in a passage of नाट्यप्रदीप —

नन्दति काव्यानि कवीन्द्रवर्गा कुशीलवा पारिपदाश्च सतः ।

यस्मादल सञ्जनसिन्धुहर्षा तस्मादिय सा कथितेह नाटी ॥

The वैजयन्ती कोष gives दुन्दुभि भेरी भग्भा आनक नासू as synonyms of नाटी, which therefore means 'a

drum,' or 'a labor, trumpet, a kettle-drum,' and may be taken to mean 'instrumental music' Thus interpreted the stage-direction will be significant and the appearance of the manager on the stage dramatic A brilliant sally of instrumental music will be the most appropriate harbinger of the appearance of the manager The music then stops all of a sudden as if by magic

**सूत्रधार** Literally means 'holder of thread, an architect, a mason, a carpenter.' In drama he is the chief actor who superintends the representation of the whole play Originally he held the strings of puppets hence he was so-called.

**सवर्णौ** 'Having the same colour, i.e., white like the new moon But the idea of whiteness or brightness is generally associated with the full moon. It is the idea of beauty which is associated with the new moon Also 'white' and 'beautiful' are often synonymous terms in Sanskrit language I have preferred to translate it as 'beautiful.'

**आसव** It is derived from the root **सु** with the preposition **आ** 'to distil' It therefore means 'distillation, juice, honey' and 'wine'

**आसवदत्तावलौ** The phrase is ambiguous as it can be interpreted in several ways (1) **दत्तमासवं यस्य सा आसवदत्ता । तथाभूता अबला याभ्यां तौ आसवदत्तावलौ ।** i.e., '(the arms) which have poured wine for a lady-love' This explanation is to be rejected as opposed to the character of Balarāma In the epic mythology he



is represented as a lover of wine but nowhere as a lover of women. It is his brother Kṛṣṇa who figures as a lover of women. (2) आसवन दत्तमवल याभ्या तौ आसवदत्तावलौ । i.e., '(The aims) to which listlessness is imparted by wine. This explanation is also to be rejected on the ground that it will reduce the prayer to an absurdity. The prayer seeks protection which the arms languid with wine cannot afford. The prayer will therefore be futile. (3) आसवेन दत्तमासमन्तात् बल ययोस्तौ आसवदत्तावलौ । i.e., '(aims) to which all round vigour is imparted by wine. This interpretation will suit the character of Balarāma as well as the prayer.

**बलस्य** —Bala also known as Baladeva and Balarama is a god of epic mythology. He is an incarnation of Viṣṇu and is famous as the third Rama. The first Rama was the son of Jamadagni also named Paśurāma, the second was the son of Daśaratha. The 1st two Ramas lived in the Treta while the third in the Dvaparayuga. Bala is the son of Rohini and the elder brother of Kṛṣṇa with whom he is often identified. He is white, while Kṛṣṇa is black. He wields the club and is a renowned hero but his favourite weapon is ploughshare. He is a great lover of wine. In the stanza, reference is made to his white complexion and love of wine.

पद्मा is the name of the wife of Viṣṇu. She is also called कमलालया पद्मालया श्री लक्ष्मी and पद्म-हस्ता. She was born from the lotus sprung from the forehead of Viṣṇu. But she is frequently represented as risen from the churning of ocean. Gods and demons contended for her. She is also the wife of Dharma and as such teaches morality to Indra and often discourses on religion. As Rukmini, she is wife of Kṛṣṇa, mother of Pradyumna, and sister of Dhātā and Vidhātā. She is fortune, the goddess of beauty, happiness, and wealth and material prosperity personified. cf. Kālidāsa's *Raghuvamśa* IV 5

आयामण्डललक्षणेन तमदृश्या किल स्वयम् ।

पद्मा पद्मातपत्रेण भेजे साम्राज्यदीक्षितम् ॥

अवतीर्णपूर्णा. अवतीर्ण, derived from तृ with the preposition अव 'to descend, to make one-self manifest, to become incarnate' is to be interpreted as equivalent to अवतरण or अवतार meaning 'manifestation, incarnation'. The phrase may be translated 'full of the incarnated beauty' or 'full of the manifest beauty of the goddess'.

कम्रौ. रुम्र derived from the root कम् 'to love, to wish, to desire' means 'lovely, charming.' ०कम्रौ is an attribute of भुजौ ।

The first stanza is so constructed that the names of principal characters, Udayana, Vāsā-vadattā, Padmāvatī, and Vasantaka, are directly mentioned. The plot of the play is also indicated if the stanza is translated in the following manner. May the arms of mighty Udayana,

whose strength is Vasavidattā, chiming like the new moon at eventide,—arms which are reinforced with the acquisition (*irna*) of Padmavati and shining (in the company of) Vasantaka, protect you चलस्यञ्चलयुक्तस्य उदयनस्य ।

नेपथ्य—etymology doubtful, means 'costume of an actor' or 'decoration' The meaning is sometimes extended From 'dress' it comes to mean 'the dressing room' which was separated by a curtain Sometimes the meaning is restricted to the curtain which on the authority of Viśvalocana is also called *nepathya* What the author wants to express is that the actors have not as yet appeared on the stage proper, are behind the curtain but near enough to make their words audible to the audience

स्थापना—Bhasa uses this term which is neither used in any other extant play except the *Mattavilasa*, nor is defined by treatises on dramaturgy like Bharata's *Natyaśāstra* or Dhanañjaya's *Darśanīya* The term generally employed is *prastarana*, which is explained by the *Sahityadarpana* in the following manner —

नटी विदूषको चापि पारिषादिक एव वा ।  
सूत्रघोरेण सहिता सलाप यत्र कुर्वते ॥  
चित्रे वाक्ये स्वकार्योत्थे प्रस्तुताक्षेपिभि र्मिथ ।  
आमुख तत्तु विज्ञेय नाम्ना प्रस्तापनापि सा ॥

*Cf Natyaśāstra*

प्रसाद्य रङ्ग विधिवत् ऋचे नाम च कीर्तयेत् ।  
प्रस्तापना तत कुर्यात् काव्यप्रस्थापनाश्रयाम् ॥

It is evident from this definition that *sthāpanā* is equivalent to *prastāvanā*. According to Bharata, *sthāpanā* should be spoken by a character called *sthāpaka*. Bhāsa's term is therefore quite appropriate as named after the speaker : *स्थापकः स्यात्* *कः स्याप्यत इति स्थापना ।*

*परिव्राजकः* derived from *व्रज्* with the preposition *परि* means 'a wanderer, a mendicant'. *आवन्तिका* of Avanti. Lit. a lady born in Avanti. *अवन्त्या* *जाता*

*इहापि* The force of *ihāpi* will be missed unless the reader reconstructs the scene in his imagination. It is a hermitage, situated in a forest near the frontier of the kingdom of Magadha. It is a sacred place where hermits, engaged in the performance of penance and religious rites, dwell. The whole atmosphere is pervaded with peace, tranquillity and gentleness. Love is shown not only to human beings but also to animals with the result that such timid creatures as the deer have been shaken off all fear and graze undisturbed. Even trees, creepers, and flower-beds are tenderly nurtured. In the penance-grove, full of boundless love and kindness, where any rudeness or harshness is inconceivable, there appear two guards driving men out. Their action is as incongruous as the appearance of an armed policeman in a church. This will explain as to why Yaugandharāyana and Vāsavadattā feel so indignant at the rude treatment of the guards.

योग धरायण — was the son of Yugandhara, prime minister to Udayana's father. Yaugandharayana was raised to this exalted office by hereditary succession.

उत्सार्यते—is formed from **सृ** with the preposition **उद्**. It is present tense passive voice, third person, singular.

P 2 उत्सिक्त—from the root **सिञ्च्** or **सिञ्** 'to sprinkle,' 'to pour out—with the prep **उद्**. It means 'arrogant, haughty, insolent'. **विनयादपेतपुरुष** has been explained as a *bahuvrīhi* compound, i.e., **विनयादपेता पुरुषा यस्य सविनयादपेतपुरुषः**. But it will suit the context better to explain it thus **विनयादपेत पुरुषः विनयादपेतपुरुषः**.

विसित—derived from **सि** with prep **वि** 'to wonder, to be proud of'. It means 'proud, arrogant'. **निभृत**—ppp from **भृ** with **नि** means 'quiet, solitary, calm' = **शांतं ग्रामीकरोति अग्रामं ग्रामं करोतीति ग्रामीकरोति**. This is an instance of what is called the *cvr* suffix. When something is transformed into what it was not before then this suffix is used.

P 2 L 5 Bhide reads **योऽधर्मं आत्मानं विनियोजयति**. The reading adopted in the text is better as it contains a sort of pun on **उत्सार्यति** and is the most natural and appropriate answer to Vasavadatta's question **कः एष उत्सारयति**. Bhide thinks that this remark refers to the guards, 'Yaugandharayana means to say that the guards show themselves to be ignorant of dharma'. But this view is untenable. Firstly, there is not one but two guards. Had the poet referred to the

guards, he must have used the dual instead of the singular number. Secondly, he must have known that the guards were agents. As such no responsibility could devolve upon them. The real perpetrator of the deed was not the guard but his officer who gave him the order, or the master who employed him.

P. 2. L. 6.—The first sentence अयं वचुःकाणाम् is omitted by Bhīde.

P. 2 L. 10. Bhīde reads अविज्ञातानि for अनिर्ज्ञातानि । अवधूयन्ते from the root धृ with अव, means 'are shaken off, frightened away,' i.e. expelled.

P. 2 L. 15 भुक्तोऽभूतः—आदौ भुक्तोऽनुभूतः पश्चादुज्झितस्त्यक्तः । The sentence is rather obscure and can be interpreted in several ways : (1) 'You once enjoyed meting out such treatment to people, i.e., turning them out, but now you have given it up.' This implies censure on Vāsavadattā. A loyal and devoted servant like Yaugandharāyana does not criticise the behaviour of the consort of his royal master, much less under the present circumstances when she is physically fatigued and mentally smarting under a humiliation. Yaugandharāyana wants to console and not to rebuke her. (2) 'This kind of humiliation (*esa visayah*) you have already experienced in the beginning though given up afterward, i.e., not experienced recently.' This may possibly refer to her elopement from her father's palace. But there is nothing in the story as preserved in the different versions of

the legend of Udayana to show that Vasavadatta was ever rudely treated or subjected to humiliation. On the contrary, she was always well treated. Moreover, a reference to her past in the manner alluded to in the play would at this stage be unintelligible to Vasavadatta herself. (3) 'You thought over the subject and disregarded it,' i.e., the hardships and inconveniences resulting from a participation and active co-operation in the scheme of the minister. This is a rather forced interpretation as it explains मुक्त by 'thought' and उत्सर्ज by 'disregarded'. But the precise meaning is not known and none of the explanations is satisfactory. The simplest way however is to explain thus: 'You have enjoyed and renounced your kingdom,' i.e., having renounced your kingdom, palaces, comforts, etc., and having made such a glorious sacrifice you should not mind such trifles as being turned out.

P 2 L 17—The line is generally explained thus: (1) 'Formerly you liked to proceed in royal processions (गण) with guards turning men out of your way,' i.e., implying a comparison with the procession of Padmavati. But this must be rejected because Padmavati has not as yet appeared on the stage. Yaughan dharāyana does not know that people are being turned out on her account. No reference to her procession therefore could be made. (2) 'On a former occasion also you attained your cherished object (गण),' i.e., married Udayana. This

explanation is quite irrelevant. I construe the line in the following manner 'पूर्वं त्वयाप्यभिमतम् । गतमेवमासीत् । 'First even you gave your consent (अभिमतम्). This was the only course of action (गतम्).'

P. 2. L. 20 अर derived from अरु 'to go,' means 'swift, speedy, a spoke of a wheel.' For the last two lines, cf. Kālidāsa, *Meghadūta*

कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा ।

नीचैर्गच्छत्युपरि च दशा चक्रेनेभिक्रमेण ॥

P. 2 L 23. कञ्चुकीयः derived from the root कञ्च् 'to bind, to shine,' means 'clad in armour, an attendant of ladies' court.' He is described thus . अन्नःपुश्चरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्याकुशल कञ्चुकीत्यभिधीयते ॥ Mātrgupta says . ये नित्यं सत्यसंपन्नाः कामदोषविवर्जिताः ।

ज्ञानविज्ञानकुशला कञ्चुकीयास्तु ते स्मृताः ॥

P 2. L 25. अपवाद derived from the root वद् with prep. अप 'to revile, reproach,' means 'reproach, blame.' Distinguish भवान् from a similar form in नगरपरिभवान् ।

P. 3 L 5 हन्त an exclamation of joy. हन्त हर्षे ऽनुकम्पायां वाक्यारम्भविषादयोः ।

सविज्ञानं विशेषज्ञानं विमर्शस्तेन सह वर्तते इति सविज्ञानम् । i.e, enlightened, full of knowledge or discrimination. दर्शनम्=बुद्धिः, 'mind'; cf. *Medinī Kosa* : दर्शनं नयनस्वप्नबुद्धिवर्मोपलब्धिषु ।

वत्से is not used here as a term of endearment as explained by some commentators A minister could not use such a term for the queen of his royal master It only indicates that the minister was much older in age than



Vasavadatta The term is also appropriate as he passes her off as his sister

P 3 L 12 श्लिष्यते—The root श्लिष् 'to cling to, to attach, to embrace' is generally used in the *parasmaipada*. The use of the *atmanepada* is rare

P 3 L 13 गुह्यमि०—lit 'whose name is uttered by the elders' This is explained by V S Sukthankar as 'who has received from the elders the name....' There is a convention in India which forbids to pronounce the name of a person to whom respect is due, i.e., a son will not address his father by name, a Hindu wife will not pronounce the name of her husband, and so on. The chamberlain wants to express that Darśaka is so great and everybody is so respectful to him that his name is never pronounced except by his parents. नामधेयस्य—suffix धेय is added to the words नामन् and भाग without any change of meaning thus नामधेय = नाम, भागधेय = भाग

L 14 दशकुस्य—Darśaka was a king of Magadha. According to the historical tradition preserved in the *Puranas*, Darśaka was the son and successor of king Ajatāśatru of Magadha. His name is not mentioned by the Jain tradition which recognises Udaya or Udayabhadda, or Udayin as the son and successor of Ajātāśatru. The *Maha Vamsa*, the Buddhist genealogy agrees with the Jain tradition but it mentions the last king of this dynasty by name of Nagadasaka which may really

represent Darśaka in a modified form. The information supplied by the *Purānas*, the Jain and the Buddhist chronicles is conflicting, but the account of the *Purānas* is independently corroborated by the testimony of Bhāsa. We may therefore accept the statement of the *Purānas* to be correct. Darśaka had his capital at Rājagṛha and must therefore be placed before Udāyi who is uniformly credited with the foundation of Pataliputra on the bank of the Ganges. Darśaka belonged to the Śiśunāga dynasty. He succeeded to the throne in C. 475 B. C and is supposed to have reigned 24 or 25 years. According to the Buddhist tradition all the kings of this dynasty were parricides but this information is not confirmed by any other authority, and is therefore untrustworthy.

मगिनी According to Somadeva, Padmāvatī was the daughter of the king of Magadha who is called Pradyota. See *Kss* परिपन्थी च तत्रकै प्रद्योतो मगधेश्वर III 1. 19 तच्चस्य कन्यकारत्नमस्ति पद्मावतीति यत् III 1-20 पद्मावती राजसुतां वार्षमाणोऽपि रक्षिभिः III 2-17

L 15 आश्रमस्थाम् 'dwelling in the hermitage.' This shows that women also renounced the world, became hermits and had a right to dwell in a hermitage. These hermitages were not exclusive preserves of men but were mixed colonies of ascetics.

L 16 राजगृह—There are several Rajagṛhas. One was the capital of the Kekayas, a tribe of warriors, whose territory was situated beyond the Beas in the Punjab. Kuldevi, the mother of Bhishma, belonged to this tribe. A second Rajagṛha is mentioned by the famous Chinese pilgrim Hsuen Tsang as the capital of Ballhi. The third Rajagṛha was the ancient capital of Magadha. There was a still older capital of Magadha called Girivraja which was abandoned by King Bimbisara who founded Rajagṛha. His son, the famous Ajatashatru fortified Rajagṛha as he was afraid of an invasion by Pradyota, king of Malwa. It remained the capital of Magadha during the reign of Dandaputra but was abandoned by King Udayana who made Pataliputra his capital. Rajagṛha never recovered its glory afterwards. The Buddha frequently visited Rajagṛha and often lived there. After his death the first Buddhist Council was held here. The great Asoka is said to have retired to this place after his abdication. The ruins of the old capital are situated in the village of Rajgir, in the district of Gaya.

L 23 मगधराजकुत्री—'daughter of the king of Magadha' implies contradiction with the statement of the chamberlain who calls her the sister of King Darsaka. But the contradiction is not real as राजकुत्री may be translated as 'princess,' i.e., the princess of Magadha.

L 24 आदेशिकैः आदिशन्ति आदेशं कुर्वन्तीत्यादेशिका ।  
तै । i.e., they who foretell or predict the  
future 'The root is आदिश् 'to foretell.'

P 4, L. I प्रद्वेष From the root द्विप् with  
the prep प्र, 'to hate, dislike, or feel repug-  
nance,' means 'hatred, aversion, hostility,  
repugnance.'

L 2 संकल्पात् From the root कल्प् with  
the prep सं, 'to desire, to long,' means 'desire,  
longing sentiment, conviction, determination.'

L 3 भर्तृदाराः--भर्तुर्दारा , भर्तृदारा भर्तृदारत्वेनाभिलाषः  
भर्तृदाराभिलाषः स विद्यतेऽस्येति भर्तृदाराभिलाषो तस्य भावस्तस्मात्  
भर्तृदाराभिलाषित्वात् । Lit 'on account of the state  
of being desirous of having for her the wife-  
hood of my master,' i.e., his longing that she  
should be the wedded queen of Udayana. The  
word दार is masculine and is always used in the  
plural

L 4 स्वता स्व means 'one's own, one's self,  
a kinsman, relation' etc स्वता therefore means  
'the state of belonging to one's self, ownership,  
relationship, devotion '

L. 5 7 This remark of Vāsavadattā is  
placed by Bhīṣma before the soliloquy of Yağan-  
dharāyana The word दारिका should not be  
confused as being connected with दार . It is  
the feminine form of दारक 'a child,' which  
word is derived from the root दृ 'to tear, to  
split up '

L 15. This remark is placed by Bhīṣma  
before that of the lady-hermit अभिज्ञानानुरूपं

अभिजन derived from root जन् with the prep अभि 'to be born' means 'family race, noble birth' अनु+lit means 'following the form,' i.e. resembling a form, suitable, worthy, conformable. The expression may be translated as 'conformable to her noble birth or her family.'

L 25 Bhude reads विश्वसिद्धि which in the mouth of Padmavati is not appropriate विश्वस्तास्मि is decidedly a better reading विश्वस्त, the p p of श्वस् with the prep चि 'to breathe freely, to be free from fear, anxiety or apprehension,' means 'full of confidence free from anxiety, consoled.'

P 5 L 9 प्रद्युम्न was a king of Avanti, and a contemporary of the Buddha. He once threatened to attack Rajagṛha, the capital of Magadha, during the reign of Ajatasatru who, in consequence, fortified the place. According to Ksemendras *Brhatkatha māñjarī* II 24, he was the grandson of Mahendravarmān, the son of Jambavan. He was called Canda 'the fierce' from a boon, received from the goddess Canda. He was known as Mahasena from the vast size and strength of his army. He is represented in the *Pratiṅgāyāngandharayana*—a play attributed to Bhāsa—as a sort of Indian Napoleon who is always followed by innumerable vanquished kings and princes. Buddhavarṇa, the author of the *Brhatkatha śloka-saṃgraha*, represents him as a cruel monarch whose wanton oppression

had disgusted his subjects Avanti was a pretty large state in the sixth and the fifth centuries B. C. And the various accounts of Pradyota, preserved in the *Purānas* and different versions of the *Brhatkathā* are agreed that he was a very powerful king. He is called, in the present play, 'the lord of the rise and fall of royal dynasties on this earth' पृथिव्यां राजवंशानामुदयास्तमयप्रभुः । Act VI 6.

But it appears that Pradyota was not a proper but a dynastic name According to the *Purānas*, the Pradyota dynasty was founded by Punika or Pulika who slew his master Ripuñjaya, the last of the Brhadraṭhas. Several rulers of the Pradyota dynasty reigned at Ujjayinī which was their capital

P. 5. L. 12 सम्पातं—derived from पत् with सं 'to fly, to hasten, to arrive' means 'flight, hastening, arrival' Here it may be translated as 'sending.'

L. 13 आत्मीया Vāsavadatī anticipates the success of Mahāsena's embassy and therefore Padmāvatī's marriage with her own brother. The latter in that case will be the former's sister-in-law.

L. 17. बहुमानस्य refers to the embassy of Pradyota Being sought by the powerful monarch of Avanti on behalf of his son was regarded as a great honour for Padmāvatī.

L. 25. विश्रम्भेण derived from the root श्रम्भ् with prep वि 'to confide, to trust,' means 'confidence, trust.'

L 26 उपनिमन्त्रयते—derived from the root मृ 'to consult deliberate speak comes to mean 'to invite' with the addition of prep उप and नि

P 6 L 1 वस्—derived from the root वस् II A 'to wear clothes, to put on' means 'garment dress' वस् is also derived from the same root This root should not be confused with वस् I P 'to live dwell,' nor with वस् VI P 'to shine'

L 2 दीक्षा—derived from दीक्ष 'to consecrate, initiate means 'initiation for religious study' पारितोषान् from the root पू IX I 'to fulfil, to complete, to finish, to spend a prescribed period'

L 3 धर्माभिरामप्रिया—धर्मोऽभिराम प्रियश्च यस्या सा धर्माभिरामप्रिया । धर्मोऽभिरामो ऽभिरतिर्यया तेषा प्रिया धर्माभिरामप्रिया । धर्मोऽभिरामोऽभिरतिर्यया ते यमाभिरामा ते प्रिया यस्या सा धर्माभिरामप्रिया । The compound can be explained in three ways (1) She to whom religion is dear and delightful, (2) She who is dear to those who are devoted to their religion, and (3) She who holds men, who are devoted to their religion, dear

L 4 समीक्षित—desiderative from आप् with prep सम 'to require' means 'desired object'

L 5 Bhide adds the words भवतु एव तावत् करिष्ये । after उपाय ।

L 6 Bhide reads अहो before दिष्टिआ but it is quite unnecessary

L 8 Bhide reads आश्रनुपणा ।

L 13 Bhide adds श्रूयताम् before इय ~

L 13 प्रोषितभर्तृकां प्रोषितो देशान्तरं गतो भर्ता यस्या सा प्रोषितभर्तृका one whose husband is gone abroad She is one of the eight kinds of heromes According to Somadeva, Vāsavadattā was passed off by Yaugandharāyana as his daughter see Kss III 2-21 इयमावन्तिका नाम राजपुत्री सुता मम ।

L 16 कम्पायं- derived from कम्प 'to rule' means 'a brown red cloth' It is the crimson coloured cloth, worn by ascetics

L 17. दृष्टवर्मप्रचरा दृष्टा धर्मस्य प्रचारो यया यस्या र्वा सा दृष्टवर्मप्रचरा, i e, she who has seen the observance of religion or she whose religious observance is seen

L 25 व्यपाश्रयणा derived from the root श्रि with prep वि, अप and आ 'to have recourse, to confess' means 'expectation' प्रतिजानीम from the root ज्ञा with the prep प्रति 'to agree, to promise, to acquiesce in' The root ज्ञा means 'to know, to apprehend' but the addition of the preposition has modified its meaning.

P 7 L 4 न्याहस्य derived from the root अस् with the prep. नि 'to throw, to deposit with' means 'a deposit or a pledge'

L 7 Bhude reads आशुवेदि=आज्ञापयति for भणदि= भणति. The former reading seems to be more appropriate as it indicates respect towards the hermit

L 10 अनुतिष्ठतु from the root स्थ्वा with अनु 'to stand near, to follow, to carry out, to perform.' अनुष्ठान 'performance' is also derived from the same root

L 11 अभिहितम् from the root धा with अभि



to explain, speak, name' दिन is p p of घा

L 16 अभ्युपगतम्—from the root गम् with the prep अभि and उप 'to go near, to assent to, agree' Bhide reads the sentence thus

अभ्युपगतमवयवा भवता भविष्या परिपालनम्।

L 22 Bhide adds अथा before अक्षणीया।

L 25 आदति—derived from the root दृ with the preposition आ to bring near to prepare means 'form, appearance, shape'

P 8 L 3 असित is derived from the root सृ with the prep अ 'to finish, to terminate'

L 4 समयित—p p from the root अर्थ with the prep सम् 'to think, to determine, to consider'

L 5 परिणमनि—from the root नम् with the prep परि 'to fulfil to mature, to develop'

प्रतिष्ठिते स्थामिनि—locative absolute प्रतिष्ठित is the p p of स्था with prep परि 'to stand firm to be established'

L 6 उपनयतो मे—genitive absolute उपनयतो is from the root ना with the prep उप 'to bring near to restore, to produce'

L 7 विश्रामस्थान is explained by Bhide as 'deserving his (Yaugandharāyana's) confidence,' i.e., Yaugandharāyana feels convinced that he can trust Padmavati. This is quite wide of the mark. The problem is how to convince the king of the virtuous conduct of Visavadatta during the period of separation. This problem is solved by making Padmavati a witness of Visavadatta's conduct. Cf Somadeva, *Ass III*

1-121 देवी च स्थाप्यते नीत्वा युक्त्या पद्मावतीगृहे ।  
 द्वन्नास्थिताया येनास्या सैव स्याच्छीलसाक्षिणी ॥

Cf. also III 2. 113-114 इयं त्वस्या. सपत्न्येव प्रवासे शीलसाक्षिणी । The idea is that Padmāvatī will be able to assure the king of the virtue of Vāsavadattā when the latter is restored to him

L 89 Construe the sentence thus : अथ येः प्रथमं वपत्तिं प्रदिष्टा (तेरेव) पद्मावती नरपतेर्भवित्री महिषी दृष्टा । 'Those who first predicted our calamity, saw Padmāvatī as the future queen of the king' According to Somadeva, Nārada predicted the misfortune but not the marriage with Padmāvatī although he gave out hint of success of the plan of the ministers See *Kss III 1 46-7* Moreover, the plan of Yaugandharāyana was, according to Somadeva, an aggressive one It had the object to make Udayana a universal emperor.

L 10-11 Cf. Bhavabhūti, *Uttararāmacarita* ऋषीणां पुनराद्यानां वाचमर्थोऽनुचावति Act I 10

L 13 Bhide reads निरूप्य for ऊर्ध्वमवलोक्य ।

L 16 Bhide reads 'गतप्रत्ययात् for 'गतप्रत्यया ।  
 विस्रब्धं from the root स्मृ with वि 'to confide, to trust'

अत्रहिता 'not frightened' चकित is p. p. from चक् 'to be satisfied.'

प्रत्यय derived from the root इ with the prep. प्रति 'to go towards, to admit, to be convinced' means 'trust, faith, assurance'

L 17 समृद्ध derived from the root मृध् with

सम् 'to prosper, to grow,' means 'fully grown, abundantly furnished'

विट्वा—etymology doubtful It may be derived from the root विद् 'to sound' The noun विट् means 'a rogue, a voluptuary' विट्वा means 'a branch of a tree' Bhide reads विभवा for विट्वा ।

L 18 भूविष्ट—superlative of बहु means 'most' कवितानि—'lawn, brown coloured' It is generally derived from कम् but it is more appropriate to connect it with कपि, i.e., having the colour of a monkey

L 19 बह्वाश्रय—'of many sources' बहव आश्रया यस्य स बह्वाश्रय ।

L 20 एष जन refers to the chamberlain whom one could expect to see in a court but not in a hermitage hence the remark of the student

L 22 उपसर्पणम्—'moving gently or approaching noiselessly,' to be derived from सर्प with उप 'to glide, to approach'

L 23 A hermitage is a cosmopolitan place All can enter without any reserve and claim sanctuary

P 9 L 4 सुपरिपालनाय is explained by Bhide as 'easy to look after' The context does not support this explanation Vasavadatta shuns the sight of strangers Her dignified, modest and courtly behaviour is noticed by Padmavati who realises her responsibility and therefore remarks, 'My ward must be looked after very carefully'

L 6 निवृत्त—pp of वृत् with नि 'to get rid of, to give up, abandon, to turn'

L. 7. अविष्णं 'dwelling place,' derived from the root स्था with अवि. cf. note on प्रतिष्ठित on p. 112.

L. 9 श्रुतिविशेषार्थ 'for specializing in the Śruti, i.e. the Veda'

L. 10 वत्सभूमौ In the 7th and 6th centuries B.C. India was divided into a number of states or nations, of which sixteen are mentioned as of considerable extent, power, and importance. Two lists of the 16 *mahājanapadas* are given, one by the *Anguttara Nikāya* of the Buddhists and the other by the *Bhagavatī sūtra* of the Jains. The two lists are not identical but the Vatsas are mentioned by both of them. The Vatsas were therefore an important kingdom.

The kings of the Vatsas were descendants of the Pāndavas. It is related in the *Purāṇas* that Nīlaksu, the great-great-grandson of Janamejaya abandoned Hastināpur when it was carried away by the Ganges and made Kauśāmbī his capital. King Udayana of Kauśāmbī is frequently described as a descendant of Arjuna.

The Mahābhārata traces the origin of the Vatsas to a king of Kāśī.

The Vatsas are closely associated with the Bhargas or Bhaggas cf. Mbh II 30 11 वत्सभूमिं च कौन्तेयो विजिज्ञे वलवान् वलात् । भर्गणामधिपं चैव निषादाधिपतिं तथा ॥ Prince Bodhi, son of Udayana, is said to have lived and built a palace in Sumsumāragiri, the capital of the Bhargas. It is possible that the latter formed a dependency of the Vatsas.

L 10 उपितवान्—उपित is the p p of दस् 'to dwell'

L 12 सकीर्तन 'the act of mentioning' It is derived from the root कीत् with स to mention

L 22 अभिप्रेता—p p of प्रे with अभि and प्रे 'to approach, to approach with one's mind' means 'dear, beloved' हित a person to whom the heart is devoted

P 10 L 8 अभ्यवपत्तुकाम—अभ्यवपत्तु कामो यस्य स अभ्यवपत्तुकाम—'desirous to rescue her' अभ्यवपत्तु—is the infinitive of पद् with अभि and अव 'to approach, to assist' The anusvara of the infinitive is dropped when काम and मनस् are the second members of the compound

L 17 सानुकोशत्वम्—'Compassion, tenderness, kindness' It is derived from the root कुश with अनु 'to shout, to show sympathy' अनुकोश therefore means sympathy or kindness, सानुकोश 'full of sympathy' सानुकोशत्व 'fullness of compassion or sympathy'

L 21 This remark of Vasavadatta is ironical

P 11 L 11 महीतल—महीतले परिसपण तेन पासुभिः पाटल शरीर यस्य स महीतलपरिसपणपासुपाटलशरीर—  
'whose body was red with dust on account of rolling on the ground' पासु derived from a root पस् 'to soil' means 'dust' पाटल—red, or pink, or yellow

L 15—The cakravaka bird is regarded as an ideal of conjugal love The couple is supposed to be separated from each other after sunset Most heartrending is their wail of

separation But even their sorrow looks small as compared with that of Udayana

L 18 The idea is that such wonderful and deep love has immortalised her 'The prophecy has come true, for Vāsavadattā is a well-known figure in Sanskrit Literature

L 19. पर्यवस्थापयितुं the infinitive of the causal of स्था with परि and अत्र 'to console'

L 23 अतत रुदितं तेन क्षामं वदनं यस्य स प्रतत रुदितक्षाम-  
वदनः 'Whose face is emaciated with constant flow of tears' प्रतत derived from तन् with प्र 'to spread, to extend' is used as an indeclinable and means 'continuously, constantly' क्षाम derived from क्षे 'to burn, to waste away' means 'burnt up, wasted, thin, emaciated'

L. 24. नृपतेः समं दुखं यस्मिन् तन् नृपतिसमदुखम् ।

L. 26. उपरम. noun from रम् with उप 'to cease, to stop' means 'cessation, death.'

P 12. L 15 प्रोषितं—प्रोषितानि नक्षत्राणि चन्द्रश्च यस्मात् तत् प्रोषितनक्षत्रचन्द्रम् 'when the moon and the stars are set' It goes with नभस्.

L. 27. आपृच्छामि this is not quite correct because प्रच्छ with आ 'to take leave' is ātmanepada.

P. 12. L 12 अभ्यन्तरम् refers here to the inside of the camp of Padmāvatī It does not refer to the inside of a carriage because the journey is not undertaken Padmāvatī is passing the night in the hermitage. Cf. the speech of the chamberlain तद् अचारिगण-  
भ्रमपदे वासोऽभिप्रेतोऽस्या ।



means 'hair, a tuft of hair' *Of* चूडाकर्म tonsure. चूल may therefore mean 'crest.' चूलिका may be translated as an 'ornament' It may be noted that an Upanisad is called चूलिकोपनिषद् and a dialect of पश्चाची language is called चूलिका।

L 11 व्यायाम° व्यायामेन सञ्जातैः स्वेदपिण्डुभिर्विचित्रम् तेन *i. e.*, bespangled with drops of perspiration, produced by exercise व्यायाम, derived from यम् with वि and आ 'to sport, to strive', means 'gymnastic exercise, sport'

परिश्रान्त° रमणीयं दर्शनं यस्य तत् रमणीयदर्शनम् । परिश्रान्तम् अत एव रमणीयदर्शनं तेन परिश्रान्तरमणीयदर्शनेन 'whose sight is lovely on account of fatigue'

L 17 प्रवशक is put between two acts. It is an interlude where one or more inferior characters appear. It is a co-ordinating link between two acts. Its object is to inform the audience of the events which have taken place but which are not represented on the stage or which could not be so represented. It must come between two acts, therefore its employment in the first act is *ipso facto* prohibited *Of* the verse quoted by Rajvade

नासूचितस्य पात्रस्य प्रवेशः कचिदिश्यते ।

प्रवेशं सूचयेत्तस्मादमुख्याङ्गे प्रवेशकात् ॥

P 15 L. 2. परकया 'belonging to a different person.' The ordinary meaning is that exercise has made your hands so red that they do not seem to belong to you. But there is a subtle pun. The hands of a bride are dyed red on the occasion of the marriage. Vāsavadattā means to say that your hands are so red that they seem to have been



dyed for the wedding ceremony and are therefore the property of your husband Cf Sūk IV अर्थादि कथा परकीय एव । The playwright has very cleverly cast the shadow of coming events.

I 1 निययता—from the causal of वृत् with निर् 'to finish, to enjoy'

I 8 अर सिनु—from हस with अर् 'to ridicule'

L 12 यरमुद्य—(1) 'Beautiful face' (2) 'The face of thy bridegroom' There is a pun on यर

I 15 The remark of Visavidatta is based on anticipating the marriage of Padmavati with her brother, the son of Mahasena who has sent an embassy for this purpose See Act I, p 3 अस्ति राज्ञा प्रद्योता नाम, etc

I 17 महसेन—महती सेना यस्य स महसेनः । 'he whose army is vast'

L 20 यत्परिमाणं—यत्तस्य परिमाणेन निवृत्तम् = यत् परिमाणान्वृतम् ।

P 16 L 9 अयमपि जन refers to वासवदत्ता herself

I 22 समुदाचार—derived from चर् with सम् वृद् and अ 'to behave one'self' means 'good behaviour, and established rule of conduct'

P 17 L 2 सद्यः—सर्वेषां जनानां मनसाऽभिरामम् । सद्यःनमोभिरामः । 'delightful to the minds of men' The emphasis is laid on सद्यः i.e., even men, who are heartless, who are indifferent, and who are prosaic Cf A thing of beauty is a joy for ever—Keats

सौभाग्य—derived from सुभग 'lovely, beautiful' means 'beauty, loveliness'

L. 13. प्रतीष्टा - derived from इप् with प्रति 'to accept, to receive.' तस्य तेन

L. 14. The news of Udayana's acceptance of the hand of Padmāvatī so overwhelms Vāsavadattā that she is unable to control herself and the words अत्यहितम् escape her. This must have struck as very strange and quite inappropriate to Padmāvatī on hearing such pleasant and joyful news. But the poet wants to portray the intensity of Vāsavadattā's emotion. It is needless to mention that this exclamation has put her in the imminent danger of being discovered. But this was not deliberate on the part of Vāsavadattā.

L. 18-19. Vāsavadattā is really afraid that she has lost the love of her husband and that Udayana is already indifferent to her. This idea must have tortured her heart.

L. 23. आगम° आगमः प्रधानं येषां तानि आगम-प्रधानानि i.e., which are dominated by sacred scriptures. आगम derived from गम् with आ 'to come, approach' means 'arrival, appearance, traditional precept, sacred scriptures'. The idea is that the deeds of great men are not based on personal feeling but are regulated by the injunctions of scriptures. She is trying to refute the argument of Vāsavadattā that Udayana's marriage with Padmāvatī means indifference to Vāsavadattā. The nurse thinks that Udayana's marriage with Padmāvatī need not necessarily mean indifference to Vāsavadattā because it is not the outcome of his personal desire but of

the religious precepts and obligations

सुखमपयस्त्वानानि—सुखम पयस्त्वान येषा तानि i.e., 'which are easy to console' पयस्त्वान—derived from स्था with परि and अय 'to comfort, to console' means 'consolation'

L 26 Vasavidatta is eager to know whether Udayana sought for Padmavati's hand of his own free will and accord or not. If he did, it will imply indifference to Vasavidatta. If he was forced to agree to the marriage, he may still have retained his love for her.

P 18 L 1 This account is different from the version of Somadeva. According to the *Katha Sarit Sagara*, Udayana had gone to Mithila just for marriage and for no other purpose.

L 5 Vasavidatta feels consoled at the answer of the nurse. This shows that the king is not indifferent to her.

L 12 कौतुकमङ्गलम्—auspicious ceremony. It is a ceremony of tying a piece of thread on the wrist and is celebrated before the actual wedding. कौतुक means the 'ceremony' also 'the marriage thread'.

### ACT III

P 19 L 1 विवाहामादसकुले—विवाहस्यामोदेन सकुले 'crowded on account of the merriment of marriage' विवाह is derived from the root वह with वि 'to carry off, lead away, marry'. आमोद is derived from मुद् with आ 'to be merry, to rejoice'. सकुल 'crowded, thronged, full of'.

L. 7. भागधेयनिर्वृत्तं 'wrought by fate' निर्वृत्तं  
p p. of वृत् with निर् 'to cause, to take place, to  
originate'

L 24 चिन्ताशून्यहृदया चिन्तया शून्य हृदयं यस्याः सा  
चिन्ताशून्यहृदया। 'Her heart distracted with grief.'  
शून्य means 'empty, destitute, desolate, dis-  
tracted'

नीहार°- नीहारेण प्रतिहता चन्द्रस्य लेखा 'The digit  
of the moon absconded by mist.' नीहार means  
'mist, dew, frost' It can be derived from ह  
with नि नि becomes नी in compounds, cf. नीकार  
'disrespect' नीवार 'impediment' नीवाह 'decrease'  
नीशार 'a warm cloth.'

L 26 अमण्डितभद्रकं अमण्डितं भद्रकं 'Auspicious  
and unadorned, i e., simple' On the occasion of  
marriage beautiful dresses are worn so the maid  
expected Vāsavadattā to be suitably dressed in  
accordance with the joyful occasion.

P 20. L 10 कौतुकमालिका A garland worn  
on the solemn ceremony of marriage. According  
to Somadeva, Vāsavadattā plaited a garland for  
Padmāvatī without being asked for and of her  
own accord This was a never-fading garland.  
The art of plaiting a never-fading garland was  
imparted to Vāsavadattā by Udayana who had  
learnt it from the Nāgas. It follows therefore  
that no one could plait such a garland except  
Udayana and Vāsavadattā. At the time of  
marriage Udayana saw Padmāvatī wearing the  
never-fading garland. He thought this garland  
could be made by Vāsavadattā only and so she

must be alive. In Somadeva the garland has the same importance as the dream scene in the present play, i.e., the king felt convinced that Vasavadattā had not perished but was still alive.

P 21 L 2 भर्तृद्वारेकाया स्नेहेन—Maids' love for the princess urged her to see the bridegroom.

L 18 परपुरुष — 'It is improper to listen to the praise of another woman's husband.' सकीर्तन is derived from कीर्त् with स 'to praise, proclaim' means 'praise, glorification'. This gives some indication of the ideal of devotion of an Indian woman.

L 25 वञ्जयित्वा—Bhude reads आवञ्जयित्वा, i.e., putting aside. Bhude's reading is quite inappropriate. The term वञ्जयित्वा is misunderstood. The maid hands over the flowers in a basket. Vasavadattā takes the basket and empties the basket on the ground. Having emptied the basket she looks on the heap, picks up a flower, and then asks the maid.

L 26 औषध—'A herb, a plant'. Besides flowers certain herbs were also to be used in the garland just as talismans are used even now in the garland or necklaces of brides and infant sons. This is a general superstition which can be traced to a remote antiquity.

P 23 The poet has tried to give some indication of the intensity of the sorrow of Vasavadattā. It is a grief which is too deep for tears. It is a sorrow which cannot be expressed. It can be felt only. The poet has been very

wise in not making a futile attempt to depict the deep-rooted emotion of Vāsavadattā for no description would have been adequate. It is a grief which can be terminated by death or oblivion or unconsciousness.

The idea of Vāsavadattā's helplessness is very well brought out. She is absolutely lonely. Every one else is busy and merry. She alone is sorrowful. She cannot share her secret with any one so she is denied all comfort or consolation or sympathy. Her sorrow is great but her lips are sealed. She cannot give any expression. She is quite alone and helpless, so she wants to take refuge in sleep and confide her tears to her pillow.

#### ACT IV.

P. 24. L 3 अभिप्रेतविवाह° अभिप्रेतो विवाहस्तेन मङ्गलो रमणीयश्च अभिप्रेतविवाहमङ्गलरमणीयः । 'delightful and auspicious on account of the desired marriage.' The compound can also be interpreted as अभिप्रेतेन विवाहमङ्गलेन रमणीयः i.e., 'delightful on account of the auspicious marriage which was so much desired.' In the former case मङ्गल qualifies काल, in the latter it goes with विवाह ।

L 7 अनर्थसलिलावर्ते अनर्थे एव सलिलावर्तस्तस्मिन् i.e., 'the whirlpool of water in the form of misfortune.'

L 9 उन्मद्भ्याम् future of मस्ज् with उद् 'to rise up,' 'we shall rise up.'

L 11. दीर्घिका derived from दीर्घ 'long, lofty' means 'a long tank.' It was probably

so called from its oblong shape दार्घ्य also means 'a tank' The phrase means 'tanks in the ladies court'

L 15 अन्तरस्सवास —अप्ससा सवासान्तरस्सवास । तस्याभावेऽन्तरस्सवास । i.e., want or lack of the company of celestial nymphs अप्सरस्—अद्भ्यसरन्ति । अप्सु सरन्ति । i.e., they are born from waters or they move on waters,—a nymph, divine damsel, fairy

उत्तरकुरुवास —'residence in the land of the northern Kurus' This land of the northern Kurus was situated in the Himadris in the neighbourhood of the Uttara Madris The Ataneya Brahmana gives the following description VIII 11 एतस्यामुदीच्या दिशि ये के च परेण दिग्भवत जनपदा उत्तर कुरु उत्तर मद्रा इति वराज्यायव तेऽभिषिच्यते ।

According to the Mahābhārata, their law of marriage was not quite strict Their land is probably to be identified with the modern Cashmere The Uttara Kurus seem to have been a branch of the Kurus who occupied the *madhya desa* and a position of great eminence during the period of the Brahmanas and the Mahābhārata Their priests were the most learned, their scriptures the most perfect, their speech the purest, their manners the most elegant and their kings the models of virtue and duty Scholars undertook long journeys to the north to learn the pure speech from the Uttara Kurus

At an early period the Uttara Kurus had acquired a mythical reputation for the luxurious

mode of their living. Beauty, ease, elegance were associated with them. Their lives were regarded as a joyous round of entertainment and enjoyment so much so that the term became a synonym with heaven.

L 19 परिणमति from the root नम् with परि 'to bend down, to mature, to be digested'

L 21 वातशोणितम् A diseased state of wind and blood, which gives rise to rheumatism, gout, or paralysis.

L 23 आमयपरिभ्रमम् 'overpowered by disease' आमय derived from आम 'disease' means 'sickness, disease, indigestion.'

L 25 अकल्यवर्तम् कल्य derived from कल् means 'well, free from disease, dawn or morning' कल्यवर्त means 'the morning breakfast' अविद्यमानः कल्यवर्तः यस्मिन् तत् अकल्यवर्तम् *i.e.*, 'devoid of the morning breakfast'

P 25 L. 14 सुमनोवर्णकम् सुमनसां वर्णकस्य च समाहारः सुमनोवर्णकम् *i.e.*, unguents and flowers सुमनसां वर्णकः तं सुमनोवर्णकम् *i.e.*, unguents or paste prepared from flowers सुमनस् is derived from मनस् with सु *i.e.* 'of a noble mind' It is also the name of a flower, probably so called from pleasing the mind वर्णकम् is derived from वर्ण 'to relate, to paint, to depict' and means 'a fragrant unguent or ointment'

L 22 कान्तिज्ञानाम्, derived from कुक्, is an instance of onomatopoeic word. It means 'cuckoo' It is a black-bird famous for its melodious and sweet notes. During spring season, the cuckoos eat the blossoms of the



mango tree, with the result that their throats become astringent and their eyes red

L 21 कुक्षि means 'the belly' or 'my hollow place' Cf आद्रकुक्षि 'the cave of a mountain'

P 26 L 12 शेकालिकागुटरा — 'The Syphalika clusters,' i.e., the bunches of flowers of the *Sephala* tree

L 16 प्रवाल also written as प्रवाल or प्रवाद is derived from पल्ल with प्र means 'a sprout, new leaf, coral'

L 18 मौक्तिकलम्बके — 'Pendants of pearls' मौक्तिक can be derived from मुक्ति i.e. 'relating to salvation' It can also be derived from मुक्ता and in this second sense means 'a pearl' लम्बक is derived from लम्ब 'to hang down' means 'something which hangs down,' i.e., a pendant लम्बक is also the name of a chapter or division of a book of stories

P 27 L 4 अधमनश्शिलापट्टके — 'with crystals of arsenic,' अधमन means 'red arsenic' शिलापट्टक lit means 'a stone slab' or 'a stone bench' But I have translated it as 'crystals'

P 28 L 12 Padmāvatī wants to know whether Visavadatta loved the King with the same deep love as she herself does Padmāvatī probably imagined that nothing could be greater than her own love

L 22 This refers to Vasavadatta's elopement with Udayana

L 26 Udayana was a master player on lute He had acquired this accomplishment from the Nagas in the nether world During his captivity

at Ujjayinī, he gave lessons to Vāsavadattā in playing on the lute. The suggestion of the maid is given with a view that Padmāvatī may completely replace Vāsavadattā and become even an object of his deeper love.

P. 29 L. 23. Bhude reads णवचिर्वर्द्धितवन्धुजीवकुसुमविरलसंपातमखीयं । निवचिर्वर्द्धितवन्धुजीवकुसुमविरलसंपातमखीयं] प्रचिते पतिताना वन्धुजीवकुसुमानां विरलपतेन रमणीयं । i. e., delightful with the *bandhujiva* flowers lying thinly scattered and fallen in the course of plucking. प्रचित is derived from चि with प्र 'to gather, to pluck'. I take प्रचित in the sense of प्रचय.

P. 30 L. 1-2. The principal clause is कामेन पञ्चैषव. पातिताः 'Five arrows were discharged by cupid'. The whole sentence runs thus तदा उज्जयिनी गते अवन्तिराजतनया स्वैरं दृष्ट्वा कामप्यवस्थां गते मयि कामेन पञ्चैषव. पातिता । Cupid is known by many names which are enumerated by the author of the *Amarakosa* as follows

मदनो मन्मथा मार प्रद्युम्नो मीनकेतनः ।

कन्दर्पो दर्पकोऽनङ्ग काम पञ्चशर स्मरः ॥

शम्बरारिर्मनसिज कुसुमेपुरनन्धज ।

पुष्पधन्वा रतिपतिर्मकरध्वज आत्मभूः ॥

The names of the five arrows are the following

अरविन्दमशोकं च चूतं च नवमालिका ।

नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायका ॥

Another nomenclature is given thus

उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा ।

सम्मोहनश्च कामस्य पञ्च बाणा प्रकीर्तिताः ॥

L 3 सशयम्—यत् derived from शल् 'to move, go shake' means 'an arrow,' or 'the point of an arrow, or spear, or lance' शयेन सह वर्तते इति सयम् : *e* wounded'

L 30 L 8 असनकुसुमसंचित—'strown with asana flowers' संचित is derived from चि with स 'to heap together, to collect together'

L 14 दाक्षपत्रक— a small artificial hill made of wood, perhaps a hill shaped wooden pavilion

L 18 प्रसादितो बलदेवस्तस्य बाहुरिव दर्शनीयाम् । : *e* beautiful like the arm of the adored Baladeva

L 23 सप्तानामृषीणां वशस्तद्वत् कुटिला : *e*, bent or crooked like the constellation of the Great Bear वश lit means 'a bamboo, family, multitude, collection' The names of the seven seers are the following —(1) मरीचि (2) अत्रि (3) अङ्गिरस् (4) पुलस्त्य (5) पुलह (6) क्रतु (7) वसिष्ठ । Another list is also given It differs from the previous one (1) कश्यप (2) अत्रि (3) नमदाज (4) विश्वामित्र (5) गौतम (6) जमदग्नि (7) वसिष्ठ । Only two अत्रि and वसिष्ठ are common to both

निवर्तनेषु—from वृत् with नि to turn back, return'

L 24 निमुच्यमान भुजास्योदरं तद्वन्निर्मलस्य, : *e*, 'spotless like the belly of a serpent which has cast off its slough' भुजग is derived from भुज् 'to curve' and गम् 'to go,' : *e*, भुजगच्यति it moves in curves, a serpent, or snake भुजग and भुजङ्ग mean the same thing

P. 31 L 15. Bhide reads इनाणि अचइदाणि कुसुमणि शेफालिआगुच्छआणि अ पेक्खटु दा मवं । [इमान्यपचितानि कुसुमानि शेफालिकागुच्छकांश्च प्रक्षतां तावद् भवान् ।]

अपचितकुसुमान् qualifies गुच्छकान्, *i.e.*, 'bunches or clusters from which flowers have been plucked'

P. 32 L 9 मधुकरपरिनिर्लीनाम् मधुक । परिनिर्लीना यस्यां ताम् । *i.e.*, swarming with black bees

L 20 कन is a sweet indistinct note, hence melodious. मधुमदकलाः melodious on account of the intoxication of honey

L 21 पादन्यासविपण्णः distressed by the fall of our footsteps विपण्ण is from सद् with वि 'to be dejected.'

L. 25 The king and the jester sit outside the bower Padmāvatī, Vāsavadattā, and the maid, who are inside the bower, cannot now get out The remark of the maid gives expression to this fact, *i.e.*, their virtual imprisonment

P 33 L 1 Padmāvatī's remark should be taken as an answer to the maid She wants to say that it is a happy imprisonment when my lord sits outside

L 4. प्रकृतौ तिष्ठति शरीरं यस्य स प्रकृतस्थशरीरः । *i.e.*, one whose body is in the normal state of health

L 6 The maid has noticed the tears streaming down the face of Vāsavadattā, who seeing Udayana after a long time was shedding tears of joy

L 8 Vāsavadattā has a ready wit to offer a satisfactory excuse for her tears

L. 22. बहुमानसंकटे संकट is to be explained as

a Prakrit form corresponding to Sanskrit सकृत् *ie*, a narrow passage, a difficulty, a critical situation, dilemma 'मान from मन् 'to think' means purpose, design' The whole phrase means 'in this extremely difficult design,' *ie*, a dilemma

L 23 Padmāvatī's remark seems to be sarcastic

L 25 Vasavadatta takes her words seriously and finds himself also in an awkward position

This is a scene of great dramatic force The king and the jester are not aware of the presence of the ladies Padmāvatī is not aware of the identity of Vasavadatta, who is supposed to be dead

P 34 L 4 Padmāvatī is very intelligent King's refusal to declare his love on the ground that the jester was talkative and incapable of keeping a secret clearly showed that the king's heart was set on Vasavadattā Had it been otherwise, the king would not have been afraid of the disclosure of the secret This refusal is tantamount to the declaration of his love for Vasavadattā

L 12 पुरोभागिता—पुरो becomes पुरो in compounds, *cf* पुरहित 'placed in front,' *ie*, 'a priest' भाग derived from भज् 'to distribute, means 'a share' पुरोभाग means 'foremost share' पुरोभागिन् 'one who claims a foremost share,' *ie*, an obtrusive or officious person पुराभागिता therefore means 'obtrusiveness, officiousness also 'stupidity'

L. 24. शापित from the causal of शप् 'to curse, swear' means 'caused to swear, conjured'

P. 35. L. 4. Vāsavadattā is fully satisfied She is assured of the love of her husband She feels amply repaid for the hardships to which she has been subjected

L. 9. अदाक्षिण्य. दाक्षिण्य derived from दक्षिण 'sacrificial fee' means 'worthy of sacrificial fee,' also 'courteous, chivalrous, gallant' दाक्षिण्य is derived from the root दक्ष 'to act in a worthy manner.' अदाक्षिण्य means therefore 'discourteous, unchivalrous.'

L. 12 Padmāvatī's answer shows the magnanimity of her heart She does not feel any jealousy

L. 15 Bhīde reads पद्मावती for वासवदत्ता । Bhīde's reading seems better and is supported by the speech of Vāsavadattā. The poet wants to bring about a sort of contrast. The king is fond of Vāsavadattā so Vasantaka must show his preference for Padmāvatī This preference is based on sumptuous dishes which accords well with the character of the jester The context shows that the reading must have been Padmāvatī. The jester is enumerating the qualities of Padmāvatī and says 'she has another great merit' 'She' in this case should naturally refer to Padmāvatī and not to Vāsavadattā The reading of the text is therefore faulty

L. 20. स्मरेदानीमेताम् If the reading of Padmāvatī is adopted in line 15, then the phrase can be

translated 'now remember her' If the reading of the text is adopted, 'now remember this, i.e., this episode of offering delicious dishes to Vasantaka The former translation is to be preferred

P 37 L 1 व्याक्षिप्त—from क्षिप् with वि and आ 'to captivate,' means 'captivated, diverted

L 4 नृशलेन—derived from नृ 'men' and शल् 'to hurt, i.e. 'one who injures men, cruel' कथयाग may refer (1) to the pleasant conversation of the king and the jester or (2) to the romance of Vasavadattā whom she believes to be dead In the former case नृशल् will refer to the jester who reminded the king of the loss of Vasavadatta In the latter case, it will refer to the cruel fate who put a stop to the romance of the king, i.e., his life and ideal love for Vasavadatta But I think the former interpretation is intended by the poet

L 16 यात्रा is a pilgrimage to holy places where oblations of water are offered to the manes According to the Indian theory, a man is born burdened with three debts (1) debt to the gods, which is discharged by the performance of sacrifices (2) debt to the sages ऋषिऋण which is discharged by the study of the sacred scriptures (3) debt to the manes पितृऋण which is discharged by multiplying the family and offering the funeral oblations Just as the debt to the manes is discharged by the oblations of water at holy places of pilgrimage so the debt of love will be discharged by a tribute of tears

Another explanation is that the mind becomes tranquil and light when sorrow has found an outlet in tears. Cf. Bhavabhūti, *Uttarā-  
māmacarita* Act III 30

पूरोत्पौडे तटाकस्य परोवाहः प्रतिक्रिया ।  
शोकक्षोभे च हृदयं प्रलापैरेव धार्यते ॥

P 38, L. 18 The jester does not want to tell Padmāvatī the truth. He rises equal to the occasion and practises dissimulation.

### ACT V

P 40 L 13 Bhide adds the words मा तुवं  
आणवेदा विश्वा (मा त्वमाजापितेव ।) after सदावेहि ।

P, 41 L 1 समुद्रगृहके A particular room in the palace, probably it was so called on account of a reservoir of water which was meant to keep the room cool. It may mean 'a bathroom'.

L. 11 दवीवियोग° देव्यावि गेनेन विधुर हृदयं यस्य  
तस्य देवावियोगविधुरहृदयस्य, 'whose heart is distracted on account of separation from the queen (Vāsavadattā)' विधुर, derived from विश्, meaning 'distracted, bereaved,' should not be confused with विधुर विगतो धुरो यग्मात् i.e., 'devoid of pole' The latter is derived from धृ with वि.

L 13 पद्मावती° पद्मादत्याः पाणिग्रहेन समीरितस्य ।  
'fanned by the marriage with Padmāvatī' समीरित is from ईर् with सम् 'to agitate, excite, revive, reanimate, fann' Bhide reads पद्मावदी  
समीरितो — पद्मावती समीरित । This reading is rather good for it will qualify अग्निदाह and will consequently give better sense. The simile in that case will be appropriate on account of the eternal association of fire and stirring.



L 27 एनाम् refers to Padmavati

P 12 L 2 शोषानुलेपन—'un<sub>g</sub>ents for applying to the head' अनुलेपन is derived from लिप् with अनु 'to mount to besmen'

L 13 आगन्धरमार—आगता दाराणां मारा यस्य स । i.e., one who has undertaken the burden of domestic life (lit wife)

L 11 एतवहेन—एत उदतीति एतवहस्तेन i.e. one who carries oblation fire It is one of the functions of अग्नि to carry oblations to gods hence all oblations are sacrificed in fire

हताङ्गयष्टि—अद्रमेव यष्टिरङ्गयष्टि । हता अङ्गयष्टिपस्या सा ता हताङ्गयष्टि 'whose slender body was consumed' यष्टि means 'a stiff branch, a twig any thin or slender thing'

L 15 पाशनी— a lotus plant हिमेन दताम् हिमदताम्—blasted by frost A similar expression is used by Kalidasa in the *Meghaduta* तुहिनमयिता पाशनीम् ।

L 26 समुदिता—endowed with, supplied with It is from the root इ with सम् and उद् 'to rise up together, to supply, furnish'

P 13 L 1 पूवामि—हज! सद वतते सदम् । पूवणामिधातन सदक् तस्य पूवामिधातसदञ्ज qualifies मम । (The grief) of me who am distressed with the previous blow अनुभूत दुःखेन स अनुभूतदुःख one who has experienced sorrow

L 16 दीपप्रभावसूचिनरूप can be interpreted in two ways (1) दीपस्य प्रभावेण सूचित रूप यस्य स दीपप्रभावसूचिनरूप । (2) दीपस्य प्रभया अवसूचित रूप यस्य स दीप' । The meaning is identical in both cases for प्रभाव also means 'splendour, light'

while प्रभा means 'light.' The phrase means 'whose form is revealed by the light of the lamp.'

वसुधा means 'earth,' so called because it holds wealth in its interior वसुं धारयतीति वसुधा ।

L. 18 काकोदर. काकस्योदरमिवोदरं यस्य स काकोदरः । whose belly is like that of a crow, i e, a cobra, a serpent

L 19 वैधेयस्य The Amarakosa mentions it as a synonym of a fool.

L 20 ऋज्वायतां ऋजुश्चायता च तां ऋज्वायतां i e, straight and long.

P 44. L. 7 आस्तृतसमा आस्तृता समा 'spread evenly.' व्याकुलप्रच्छदा व्याकुल प्रच्छदा यस्या सा व्याकुलप्रच्छदा whose covering sheet is crumpled

L 8. शिरोपधानं शिर उपर्धायत अस्मिन्निति शिरोपधानं i e, a pillow for head

शीर्षाभिघातौषधैः शीर्षस्याभिघाते औषवं तैः शीर्षाभिघातौषधैः ।

L 22 Bhīṣma reads उदग्र-आणालि for उदग्रह्याणालि but his reading does not give any sense

P 45 L 7 कोश is a stick used in playing on a stringed instrument, a bow, or plectrum.

L. 14 ब्रह्मदत्तः -Brahmadatta was a popular name There were several kings who had that name Thus a king of Kāśī was called Brahmadatta, a king of Aṅga was known by the same name

Brahmadatta, king of Kāmpīlya or Kampilla must have belonged to the Pāñcāla tribe as Kāmpīlya was the ancient capital of the Pāñcālās. It is identified with the village

Kampil situated on the old Ganges between Budaon and Fairukhabad Several kings of Kampilya are mentioned One king was Durmulha Another Sañjaya, a universal emperor, renounced his kingdom Brahmadatta however, is a centurion which have gathered together a large number of myths and legends

L 25 प्राचार्य—derived from वृ with प्र and आ 'to cover' means 'a covering veil, cloak' This is a very clever method of sending the jester away, in whose presence the following scene would have been impossible

P 46 L 16 विरहपयुत्सुकस्य—विरहात् पर्युत्सुक । तस्य विरहपयुत्सुकस्य 'restless on account of separation' विरह is derived from रह् with वि 'to part, separate' पयुत्सुक—restless, distracted' from परि and उत्सुक । उत्सुक is probably to be derived from सु 'well' with उद् i e 'devoid of ease, comfort'

L 18 विश्रमस्य नभूता—विश्रमस्य स्थान भूता विश्रम स्थानभूता 'a source of comfort' विश्रम is from श्रम् with वि 'to rest, to repose'

L 20 अस्वस्था—unwell स्वस्मिन् तिष्ठतीति स्वस्य न स्वस्था अस्वस्था i e, not in her normal self

L 24 दीपसहाया—दीप एव सहायो यस्या सा ता दीपसहाया—'having lamp only as her companion' सहाय is explained as a Prakrit form equivalent to सहाय but it can be derived from अग्र from इ 'to go' with सह i e, 'going together companion helper'

P 47 L 4 The poet displays a deep insight into the emotions of the human heart Vasava

dattā is not conscious of the presence of Udayana yet her heart feels a thrill of pleasure. Thus the poet has depicted the great power of love which has its effect even unconsciously.

L. 6 अविच्छिन्न<sup>३</sup> अविच्छिन्न सुखो निश्वास यस्या सा  
'whose breathing is easy and uninterrupted' विच्छिन्न is from छिद् with वि 'to disturb, interrupt'

L. 8. एकदेश<sup>०</sup> एकस्य देशस्य संविभाग एकदेशसं-  
विभाग । तस्य भाव एकदेशसंविभागतया तया एकदेशसंवि-  
भागतया । i.e. on account of the division of a part  
of (the bed). The idea is that a part of the bed  
was lying vacant, Udayana having occupied one  
side only

L. 19 Vāsavadattā's remark is not quite clear.  
The plan of Yaugandharāyana was to form a  
matrimonial alliance with the royal dynasty of  
Magadha. The plan has succeeded as the  
marriage of Udayana with Padmāvatī has already  
been celebrated. Even if Udayana had actually  
seen Vāsavadattā at this stage, it would have  
made no difference. But the land of the Vatsas  
has not been reconquered as yet. And Yaugan-  
dharāyana probably did not want Vāsavadattā to  
be seen by Udayana till the recapture of Kausāmbī.  
This is what he later on said to Udayana  
कौशाम्बीमात्रं परिपालयामीति Act VI. If so the story  
related by Bhāsa is different from the version of  
Somadeva

L. 26. The sentence indicates the deep love  
of Vāsavadattā for Udayana.

P. 48. L. 8. The Prakrit passage has the

word वर which is equivalent to Sanskrit पर and वर does not give any good sense. I have therefore preferred वर which makes Visavadatta's answer quite appropriate and modest.

L 10 विरचिता—she must have been some sweetheart of Udayana who is represented by Hindu as a fickle lover and not quite faithful to Visavadatta. Bhāṭa reads विरचित and proposes to emend it to विरचना. Neither of them is a suitable reading. The context shows that reference is made to some sweetheart of Udayana otherwise the stage direction स्तोत्रम् will be meaningless.

P 19 यक्षिणी—A Yakṣa woman. Yakṣa is a class of demigods who were produced from the feet of Brahmā. They are also described as sons of पुत्रस्य or ऋश्य. They are endowed with supernatural powers and are the attendants of God Kubera. They are generally inoffensive and benevolent but sometimes are also malignant.

L 22 नेत्रविप्रोषिताञ्जनम्—नेत्राभ्यां विप्रोषितमञ्जनं यस्य तत् qualifies मुखम् i. e. from the eyes of which collyrium had been removed. विप्रोषित is from घस् with वि and अ 'to blemish'.

L 23 दीघालक—दीर्घा अलका यस्मिन् तत्

P 50 L 7 No reference to Anura is made in the tale of Somadeva. According to Bhāṭa, he was an enemy of Udayana.

L 8 The traditional 4 divisions of the Indian army are (1) elephants, (2) cavalry, (3) chariots, and (4) infantry. The army of Porus consisted

of these 4 divisions when he fought against Alexander the Great.

L. 10 भिन्ना. from भिद् to break means that the enemies are divided They are not as yet crushed.

L. 13 त्रिपथगा त्रिभिः पथिभिर्गच्छतीति त्रिपथगा *i.e.*, the Ganges which is supposed to flow in heaven, on this earth, and in the nether world, and is known as मन्दाकिनी, भार्गीरथी and भोगवती respectively

L. 15 नागेन्द्राश्च तुरङ्गाश्च तैस्तीर्णैः *i.e.*, crossed with mighty elephants and horses.

L. 16. विकीर्णा धाणा पच उत्राणां तद्भाणां भङ्गाः यस्मिन् तस्मिन् *i.e.*, in which the discharged arrows form the breaking of fierce billows

### ACT VI.

P 51 L 2 अशून्यं कुरुते 'is on duty' This word is used in this sense also by Kālidāsa The expression स्वं नियोगमशून्यं कुरु occurs several times in the works of Kālidāsa

L. 6. वत्सानां राज्यस्य लाभान् प्रवृद्ध उदय यस्य तस्य उत्तराज्यलाभप्रवृद्धोदयाय *i.e.*, whose glory has been heightened by the acquisition of the kingdom of the Vatsas. It seems that Udayana had lost the kingdom of the Vatsas But there is no reference to the loss of kingdom in the story related by Somadeva

L. 8 रैभ्यसगोत्रः गोत्र seems to be used here in the sense of name *i.e.* named Raibhya. *cf.* the speech of the king further on. इहात्रभवान् रैभ्यो ऽत्रभवतो चाधिकरणं भविष्यतः ।

L 10 प्रतीहारम्—'door gate' It is also written as प्रतिहारम्। It is derived from हृ with प्रति 'to keep shut, to deliver' It also means 'a message' as used in line 12 on the same page. प्रतीहार or प्रतिहार is also the doorkeeper, a porter.

L 14 Bhude reads सूर्या for सूर्या=सु यामुग्र्य साद i.e. the palace in front of the bed room. This undoubtedly gives better sense than सूर्या=सु i.e. the palace in front of the sun. सूर्यामुग्र्यम् may mean 'having the solar deity (surya) put on its gate (mukha)' Or sūrya may be interpreted as the direction of the sun i.e., the east. The phrase will then mean 'the palace facing the east'.

P 52 L 2 कूर्चानां गुल्मे लग्ना कूर्चगुल्मलग्ना—i.e. lying in a thicket of grass. कूर्च is a particular kind of grass. गुल्म is a thicket, cluster.

L 21 श्रुति—श्रुत्यै सुखो निन्दो यस्या सा सम्पद्यते श्रुतिसुखनिन्दे—whose notes are sweet to the ear. श्रुति means ear. निन्द or निनाद 'notes, music, sound' is derived from नद् with नि 'to sound'.

L 23 विहगानां गणैर्न रजसा विकीर्णो दण्डो यस्या सा विहगगणैर्विकीर्णदण्डा—whose body was full of excretions of flocks of birds. विहग 'a bird' विहगच्छताति विहग i.e., one who flies in the sky. विह derived from हा with वि means sky'.

L 26 श्रोण्या समुद्रहनेन पाश्वस्य निषोडितानि श्रोणी समुद्रहनपाश्वनिषोडितानि, i.e., embraces of the sides in the act of transporting on the hip.

P 53 L 1 वेदस्तन्योस्तरे सुखानि i.e. comforts in the space of breasts during fatigue.

L. 2. परिदेवितानि plaint. It is derived from दिव् with परि 'to lament, wail'

L. 3. वाद्यान्तरेषु during the intervals of music.

P. 54 L. 7 The heart of Padmāvatī is truly magnanimous. She looks upon the relatives of Vāsavadattā as her own relatives

L. 20. ततः and अम्बा refer to the parents of Vāsavadattā

L. 26 अवाप्तो गुणानामुपघातो येन स अवाप्तगुणोपघातः। उपगत, derived from हन् with उप 'to injure' means 'injury'

L. 27. जनित रोषो येन स जनितरोष who has roused the anger.

P. 55 L. 12-13 The chamberlain wants to ask Fate, 'could you not be satisfied with the loss of kingdom which was a terrible calamity? Must you still further add to our misery by taking the life of the queen?'

L. 20-21 This shows the great power of Pradyota. It is supported by historical facts Ajātaśatru, king of Magadha, fortified his capital Rājagṛha as he was afraid of an attack from Pradyota of Avanti

मया काङ्क्षितवान्धव In the story related by Somadeva it was Pradyota who was eager to make a matrimonial alliance with Udayana.

L. 25. The mother of Udayana was a princess of Videha, the land hallowed by the birth of Sitā and made famous by King Janaka as a centre of spiritual lore.



P 59 L 22 अभ्यन्तरसमुदाचारेण—अभ्यन्तर means intimate, or inside, ladies' court. The phrase may be explained (1) with the most intimate or highest formalities, (2) with the formalities used in the ladies' court.

P 60 L 27 आचरण—witness. It is derived from रु with अघि to place at the head, to invest with power. Cf अधिकार.

P 61 L 12 यवनिका is also written जवनिक्क means a curtain or veil. यवनी means a Greek woman.

P 62 L 8 अयित्य—the meaning is not clear. She probably wants to express that you with your suppliant body are transgressing the bounds of propriety.

L 12 कौशाग्रि—was the capital of the kingdom of the Vatsas. It is identified with the Kosam village situated near Allahabad. In ancient times it was a large city as its name was enumerated in a list of 10 big cities of India. According to the Ramāyana it was founded by a Cedi prince. But it must have been in existence from the earliest times as the *Śatapatha Brahmana* mentions a teacher Proti Kauśambeya who must have been a native of Kauśāmbi. When the city of Hastināpura was carried away by the Ganges, King Nīkatsu, the great great grandson of Janamejaya, made Kausambi his capital.

गगयापहते तस्मिन् नगरे नागसाहये ।

त्यक्त्वा निवृत्तु नगर कौशाग्र्या स निवत्स्यति ॥

Hence it is that Udayana is called a descendant of Bharata.

P. 62. L. 24 सागरः पर्यन्तो यस्याः सा ताम् सागर-  
 पयन्ताम् bounded by the ocean on all sides  
 हिमवान् विन्ध्यश्च कुण्डले यस्याः सा ताम् हिमवद्विन्ध्यकुण्डलाम्  
 having the Himālayas and the Vindhya as her  
 ear-ornaments.

L. 25. एकमातृपत्रमङ्गो यस्याः सा तामेकातृपत्राङ्गाम्  
*i. e.*, marked by one umbrella, *i. e.*, governed by  
 one supreme power. The umbrella is an emblem  
 of sovereignty

